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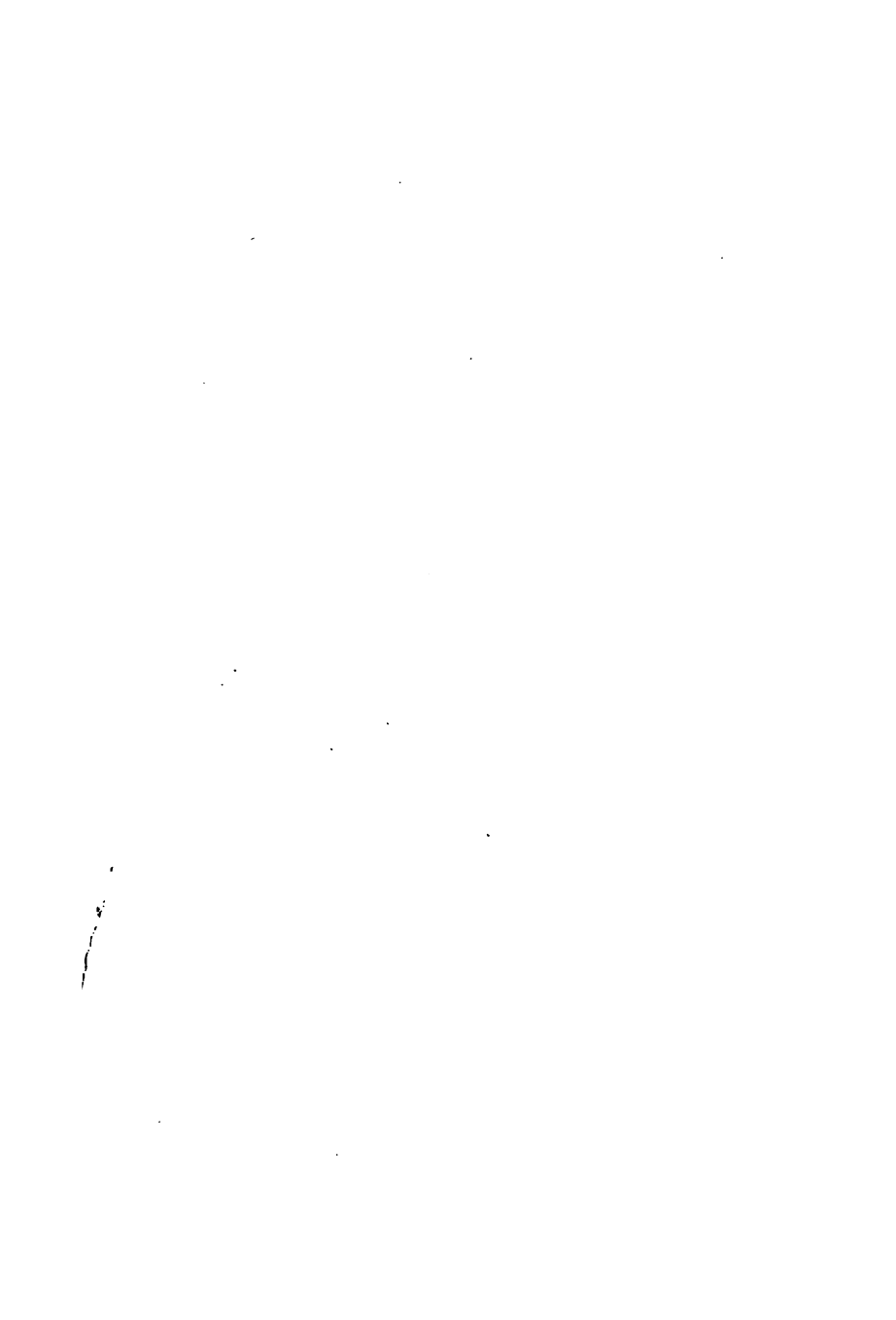
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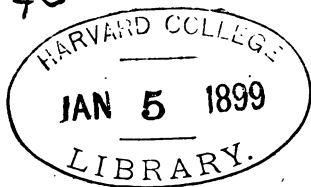
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PREFACE

THE First Part of Henry the Fourth was entered at Stationers' Hall to Andrew Wyse on the 25th of February 1598, under the title, 'The historye of Henry the iiiijth with his battaile of Shrewsburye against Henry Hottspurre of the North with the conceived mirthe of Sir John Falstoff.' The entry to Master Woolff on 9 January 1598, quoted by Steevens, refers to a different book, by Sir John Hayward, The first Part of the Life and Reigne of King Henrie the IIII, which was published in 1599. Other quarto editions of the play succeeded in 1599, 1604, 1608, 1613, 1622, 1632, and 1639. The version in the first Folio (1623) appears to have been printed from a partially corrected copy of the Quarto of 1613.

It is probable that the play was written not long before it was entered at Stationers' Hall, perhaps in the early part of 1597. It had been acted and was become popular in 1598, for it is one of the plays which is mentioned in that year by Francis Meres in his *Palladis Tamia*, or *Wits Commonwealth*, as an example of Shakespeare's pre-eminence among English writers for Tragedy.

For the historical portions of the play Shakespeare depended upon Holinshed, whose Chronicle, as in Richard the Second, he closely followed. The comic parts appear to have been suggested by a poor play which had been on the stage for about ten years and had attained some popularity, *The Famous Victories of Henry the Fifth*. If the story told

in Tarlton's Jests is to be trusted, it must have been acted before 1588, the year in which Tarlton died, for upon one occasion he played the part of the Judge at the Bull in Bishopsgate. It was entered at Stationers' Hall in 1594, but the earliest edition known is that of 1598. But the date of this play has very little bearing upon the time at which *The First Part of Henry the Fourth* was written, and Shakespeare's indebtedness to it is of the slightest possible description.

It is probable that the idea of the robbery at Gadshill, which is directly taken from *The Famous Victories*, is itself derived from the account of the prince's irregularities as reported in Stow's *Chronicles* (ed. 1580, pp. 582-3):

'Whilst his father liued, beyng accōpanyed w^t some of his yong Lords & gentlemen, he wold waite in disguised aray for his owne receyuers, and distresse them of theyr money: and sometimes at suche enterprises both he and his companions wer surely beaten: and when his receiuers made to him their complaints, how they were robbed in their comming vnto him, he wold giue them discharge of so much mony as they had lost, and besides that, they should not depart from him without great rewards for their trouble and vexation, especially they should be rewarded that best hadde resisted hym and his company, and of whom he hadde receyued the greatest & most strokes.'

Even with the materials taken from Holinshed Shakespeare dealt very freely, and used them as best suited his own purposes. The play opens with the speech of the King, in which he announces his intention of setting out on a crusade to recover Jerusalem from the infidels, an intention which the Chronicler assigns to the last year of his reign.

Act I, Scene 1. 'In this fourteenth and last yeaere of King Henries reigne, a councell was holden in the white friers in London, at the which, among other things, order was taken *for ships and gallies to be builded and made readie, and all other things necessarie to be prouided for a voiage which he*

meant to make into the holie land, there to recouer the citie of Jerusalem from the Infidels.' (Holinshed, vol. iii. p. 540.)

The following passages supplied the material for the rest of the scene :

'Owen Glendouer, according to his accustomed manner, robbing and spoiling within the English borders, caused all the forces of the shire of Hereford to assemble together against them, vnder the conduct of Edmund Mortimer earle of March. But cōming to trie the matter by battell, whether by treason or otherwise, so it fortunēd, that the English power was discomfited, the earle taken prisoner, and aboue a thousand of his people slaine in the place. The shamefull villanie vsed by the Welshwomen towards the dead carcasses, was such, as honest eares would be ashamed to heare, and continent toongs to speake thereof.' (p. 520.)

After the defeat of the Scotch at Nesbit on the 22nd of June 1402,

'Archembald earle Dowglas sore displeased in his mind for this ouerthrow, procured a commission to inuade England, and that to his cost, as ye may likewise read in the Scottish histories. For at a place called Homildon, they were so fiercelie assailed by the Englishmen, vnder the leading of the lord Persie, surnamed Henrie Hotspur, and George earle of March, that with violence of the English shot they were quite vanquished and put to flight, on the Rood daie in haruest, with a great slaughter made by the Englishmen. . . . There were slaine of men of estimation, sir John Swinton, sir Adam Gordon, sir John Leuiston, sir Alexander Ramsie of Dalehousie, and three and twentie knights, besides ten thousand of the commons : and of prisoners among other were these, Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas, which in the fight lost one of his eies, Thomas erle of Murrey, Robert earle of Angus, and (as some writers haue) the earles of Atholl & Menteith, with fūe hundred other of meaner degrees.' (p. 520.)

'Henrie earle of Northumberland, with his brother Thomas

earle of Worcester, and his sonne the lord Henrie Persie, sur-named Hotspur, which were to king Henrie in the beginning of his reigne, both faithfull freends, and earnest aiders, began now to enuie his wealth and felicitie ; and especiallie they were greeued, bicause the king demanded of the earle and his sonne such Scottish prisoners as were taken at Homeldon and Nesbit : for of all the captiues which were taken in the conflicts foughten in those two places, there was deliuered to the kings possession onelie Mordake earle of Fife, the duke of Albanies sonne, though the king did diuers and sundrie times require deliuerance of the residue, and that with great threatnings : wherewith the Persies being sore offended, for that they claimed them as their owne proper prisoners, and their peculiar preies, by the counsell of the lord Thomas Persie earle of Worcester, whose studie was euer (as some write) to procure malice, and set things in a broile, came to the king vnto Windsore (vpon a purpose to prooue him) and there required of him, that either by ransome or otherwise, he would cause to be deliuered out of prison Edmund Mortimer earle of March, their cousine germane, whom (as they reported) Owen Glendouer kept in filthie prison, shakled with irons, onelie for that he tooke his part, and was to him faithfull and true.' (p. 521.)

Act I, Scene 3. 'The king began not a little to muse at this request, and not without cause : for in deed it touched him somewhat neere, sith this Edmund was sonne to Roger earle of March, sonne to the ladie Philip, daughter of Lionell duke of Clarence, the third sonne of king Edward the third : which Edmund at king Richards going into Ireland, was proclaimed heire apparant to the crowne and realme, whose aunt called Elianor, the lord Henrie Persie had married : and therefore king Henrie could not well heare, that anie man should be earnest about the aduancement of that linage. The king when he had studied on the matter, made answer, that the earle of March was not taken prisoner for his cause, *nor in his service*, but willinglie suffered himselfe to be

taken, because he would not withstand the attempts of Owen Glendouer, and his complices, & therefore he would neither ransom him, nor releue him.

‘The Persies with this answer and fraudulent excuse were not a little fumed, insomuch that Henrie Hotspur said openlie: Behold, the heire of the relme is robbed of his right, and yet the robber with his owne will not redeeme him. So in this furie the Persies departed, minding nothing more than to depose king Henrie from the high type of his roialtie, and to place in his seat their cousine Edmund earle of March, whom they did not onlie deliuer out of captiuitie, but also (to the high displeasure of king Henrie) entered in league with the foresaid Owen Glendouer.’ (p. 521.)

Act II, Scene 3. Hotspur’s soliloquy was probably suggested by the following passage of Holinshed:

‘The Persies to make their part seeme good, deuised certeine articles, by the aduise of Richard Scroope, archbishop of Yorke, brother to the lord Scroope, whome king Henrie had caused to be beheaded at Bristow. These articles being shewed to diuerse noblemen, and other states of the realme, mooued them to fauour their purpose, in so much that manie of them did not onelie promise to the Persies aid and succour by words, but also by their writings and seales confirmed the same. Howbeit when the matter came to triall, the most part of the confederates abandoned them, and at the daie of the conflict left them alone.’ (p. 522.)

That Shakespeare intended to indicate any particular person as the writer of the letter which Hotspur is supposed to be reading is extremely improbable. The letter might have been written by any one of those who promised and failed. Many such letters were afterwards seen by John Hardyng the chronicler when he was constable of Warkworth Castle. It is most unlikely, though it is affirmed by Edwards, that the letter in question was from George Dunbar, Earl of March, in Scotland; for he appears to have taken part with the king from the first, and advised him to act

with promptitude and crush the rebellion before it gathered strength. Nor probably is there any great weight to be attached to the tradition that the writer was Sir Thomas Rokeby (or Rokesby), Sheriff of Yorkshire.

Act II, Scene 4. The rumour which reached Prince Henry at the tavern, that Worcester had joined the insurrection, was suggested by the words of Holinshed which follow immediately after the passage last quoted: 'Thus after that the conspirators had discovered themselves, the lord Henrie Persie desirous to proceed in the enterprise, vpon trust to be assisted by Owen Glendouer, the earle of March, & other, assembled an armie of men of armes and archers foorth of Cheshire and Wales. Incontinentlie his vnkle Thomas Persie earle of Worcester, that had the gouernement of the prince of Wales, who as then laie at London, in secret manner¹ conueied himselfe out of the princes house, and coming to Stafford (where he met his nephue) they increased their power by all waies and meanes they could deuise.' (p. 522.)

Act III, Scene 1. The scene in the Archdeacon of Bangor's house is also from Holinshed: 'Heerewith, they [i.e. the conspirators] by their deputies in the house of the archdeacon of Bangor, diuided the realme amongst them, causing a tripartite indenture to be made and sealed with their seales, by the couenants whereof, all England from Seuerne and Trent, south and eastward, was assigned to the earl of March: all Wales, & the lands beyond Seuerne westward, were appointed to Owen Glendouer: and all the remnant from Trent northward, to the lord Persie.

'This was doone (as some haue said) through a foolish credit giuen to a vaine prophesie, as though king Henrie was

¹ Holinshed in his two editions punctuates these words, 'at London in secret manner, conueied &c.' The transposition of the comma which is necessary to the sense is due to Mr. Boswell-Stone in his '*Shakspeare's Holinshed*,' and Shakespeare must have read the sentence as it is now punctuated.

the moldwarpe, curssed of Gods owne mouth, and they three were the dragon, the lion, and the wolfe, which should diuide this realme betweene them.' (p. 521.)

Hall in his Chronicle attributes this prophecy to 'that mawmet Merlyn,' who is not mentioned by Holinshed.

For the portents which heralded the birth of Glendower, Shakespeare was indebted to a mistake of Holinshed's, who attributed to the Welchman what was reported to have happened at the birth of Edmund Mortimer :

'Strange wonders happened (as men reported) at the natiuitie of this man, for the same night he was borne, all his fathers horsses in the stable were found to stand in bloud vp to the bellies.' (p. 521.)

In Walsingham's narrative, which is the source of Holinshed's, it is doubtful to whom the expression 'hujus nativitat'is' refers, as 'dicti Oweni' is the immediate antecedent. But in the Monk of Evesham's Life of Richard II (ed. Hearne, p. 179) and in the Eulogium (ed. Haydon, iii. 398) we find 'hujus Edmundi,' making it clear that the reference is to Mortimer and not to Glendower.

Act III, Scene 4. The interview between the King and Prince Henry in this scene is antedated, and is evidently suggested by Holinshed's narrative of another interview, which he borrowed from Stow, who relates it at greater length, and assigns it to the time of the King's last illness in 1412 :

'Whilest these things were a dooing in France, the lord Henrie prince of Wales, eldest sonne to king Henrie, got knowledge that certeine of his fathers seruants were busie to giue informations against him, whereby discord might arise betwixt him and his fater : for they put into the kings head, not onelie what euill rule (according to the course of youth) the prince kept to the offense of manie : but also what great resort of people came to his house, so that the court was nothing furnished with such a traine as dailie followed the prince. These tales brought no small suspicion into the

kings head, least his sonne would presume to usurpe the crowne, he being yet aliue, through which suspicious gelousie, it was perceiued that he fauoured not his sonne, as in times past he had doone.

‘The Prince sore offended with such persons, as by slanderous reports, sought not onelie to spot his good name abroad in the realme, but to sowe discord also betwixt him and his father, wrote his letters into euerie part of the realme, to reprocue all such slanderous deuises of those that sought his discredit. And to cleare himselfe the better, that the world might vnderstand what wrong he had to be slandered in such wise : about the feast of Peter and Paule, to wit, the nine and twentieth daie of June, he came to the court with such a number of noble men and other his freends that wished him well, as the like traine had beene sildome seene repairing to the court at any one time in those daies. . . .

‘The court was then at Westminster, where he being entred into the hall, not one of his companie durst once aduance himselfe further than the fire in the same hall, notwithstanding they were earnestlie requested by the lords to come higher : but they regarding what they had in commandement of the prince, would not presume to doo in any thing contrarie therevnto. He himselfe onelie accompanied with those of the kings house, was streight admitted to the presence of the king his father, who being at that time greeuouslie diseased, yet caused himselfe in his chaire to be borne into his priue chamber, where in the presence of three or foure persons, in whome he had most confidence, he commanded the prince to shew what he had to saie concerning the cause of his comming.

‘The prince kneeling downe before his father said : “ Most redoubted and souereigne lord and father, I am at this time come to your presence as your liege man, and as your naturall sonne, in all things to be at your commandement. *And where I vnderstand you haue in suspicion my demeanour against your grace, you know verie well, that if I knew any*

man within this realme, of whome you should stand in feare, my duetie were to punish that person, thereby to remooue that greefe from your heart. Then how much more ought I to suffer death, to ease your grace of that greefe which you haue of me, being your naturall sonne and liege man : and to that end I haue this daie made my selfe readie by confession and receiuing of the sacrament. And therefore I beseech you most redoubted lord and deare father, for the honour of God, to ease your heart of all such suspicion as you haue of me, and to dispatch me heere before your knees, with this same dagger [and withall he deliuered vnto the king his dagger, in all humble reuerence ; adding further, that his life was not so deare to him, that he wished to liue one daie with his displeasure] and therefore in thus ridding me out of life, and your selfe from all suspicion, here in presence of these lords, and before God at the daie of the generall iudgement, I faithfullie protest clearlie to forgiue you."

'The king mooued herewith, cast from him the dagger, and imbracing the prince kissed him, and with shedding teares confessed, that in deed he had him partlie in suspicion, though now (as he perceiued) not with iust cause, and therefore from thencefoorth no misreport should cause him to haue him in mistrust, and this he promised of his honour. So by his great wisdom was the wrongfull suspicion which his father had conceiued against him remooued, and he restored to his fauour. And further, where he could not but greeuously complaine of them that had slandered him so greatlie, to the defacing not onelie of his honor, but also putting him in danger of his life, he humbly besought the king that they might answer their vniust accusation ; and in case they were found to haue forged such matters vpon a malicious purpose, that then they might suffer some punishment for their faults, though not to the full of that they had deserued. The king seeming to grant his resonable desire, yet told him that he must tarrie a parlement, that such offenders might be punished by iudgement of their

peeres : and so for that time he was dismissed, with great loue and signes of fatherlie affection.

‘Thus were the father and the sonne reconciled, betwixt whom the said pickthanks had sowen diuision, insomuch that the sonne vpon a vehement conceit of vnkindnesse sproong in the father, was in the waie to be worne out of fauour. Which was the more likelie to come to passe, by their informations that priuillie charged him with riot and other vnciuill demeanor vnseemelie for a prince.’ (pp. 538, 539.)

In a later passage of Holinshed, the prince’s loss of his place in council is attributed to the apocryphal incident of his striking the Chief Justice and suffering the penalty of imprisonment :

‘The king after expelled him out of his priuie councell, banisht him the court, and made the duke of Clarence (his yoonger brother) president of councell in his steed.’ (p. 543.)

It is clearly to this supposed consequence of his turbulent conduct that Shakespeare refers when he puts into the mouth of the King the remonstrance,

‘Thy place in council thou hast *rudely* lost.’

The story of Prince Henry striking the Lord Chief Justice is first told by Sir Thomas Elyot in The Boke named The Gouvernour, which appeared in 1531, and the question of its credibility is discussed at considerable length by Mr. H. Herbert S. Croft in his edition (vol. ii. pp. 60-71).

Act IV, Scene 1. After the Earl of Worcester had joined his nephew at Stafford, Holinshed continues, ‘The earle of Northumberland himselve was not with them, but being sicke, had promised vpon his amendement to repaire vnto them (as some write) with all conuenient speed.’ (p. 522.)

Act IV, Scene 3. In Holinshed’s narrative the message sent by the King in reply to the articles in which the Percies set forth their grievances was conveyed not by Sir Walter Blunt but by the Abbot of Shrewsbury and one of the clerks of the privy seal:

‘King Henrie aduertised of the proceedings of the Persies, forthwith gathered about him such power as he might make, and being earnestlie called vpon by the Scot, the earle of March, to make hast and giue battell to his enimies, before their power by delaieng of time should still too much increase, he passed forward with such speed, that he was in sight of his enimies, lieng in campe neere to Shrewesburie, before they were in doubt of anie such thing. . . .

‘Now when the two armies were incamped, the one against the other, the earle of Worcester and the lord Persie with their complices sent the articles (whereof I spake before) by Thomas Caiton, and Thomas Saluain esquiers to king Henrie, vnder their hands and seales, which articles in effect charged him with manifest periurie, in that (contrarie to his oth receiued vpon the euangelists at Doncaster, when he first entred the realme after his exile) he had taken vpon him the crowne and roiall dignitie, imprisoned king Richard, caused him to resigne his title, and finallie to be murdered. Diuerse other matters they laid to his charge, as leuieng of taxes and tallages, contrarie to his promise, infringing of lawes & customes of the realme, and suffering the earle of March to remaine in prison, without traouelling to haue him deliuered. All which things they as procurors & protectors of the common-wealth, tooke vpon them to prooue against him, as they protested vnto the whole world.

‘King Henrie after he had read their articles, with the defiance which they annexed to the same, answered the esquiers, that he was readie with dint of sword and fierce battell to prooue their quarrell false, and nothing else than a forged matter, not doubting, but that God would aid and assist him in his righteous cause, against the disloiall and false forsworne traitors. The next daie in the morning earlie, being the euen of Marie Magdalene, they set their battels in order on both sides, and now whilst the warriors looked when the token of battell should be giuen, the abbat

of Shrewsburie¹, and one of the clearks of the priuie seale, were sent from the king vnto the Persies, to offer them pardon, if they would come to any reasonable agreement. By their persuasions, the lord Henrie Persie began to giue eare vnto the kings offers, & so sent with them his vncle the earle of Worcester, to declare vnto the king the causes of those troubles, and to require some effectuall reformation in the same.' (pp. 521, 522.)

Act V, Scenes 1 and 2. 'It was reported for a truth, that now when the king had condescended vnto all that was resonable at his hands to be required, and seemed to humble himselfe more than was meet for his estate, the earle of Worcester (vpon his returne to his nephue) made relation cleane contrarie to that the king had said, in such sort that he set his nephues hart more in displeasure towards the king, than euer it was before, driuing him by that meanes to fight whether he would or not: then suddenlie blew the trumpets, the kings part crieng S. George vpon them, the aduersariës cried *Esperance Persie*, and so the two armies furiouslie ioined. The archers on both sides shot for the best game, laieng on such load with arrowes, that manie died, and were driuen downe that neuer rose againe.' (p. 523.)

Act V, Scenes 3, 4, and 5. 'The Scots (as some write) which had the fore ward on the Persies side, intending to be reuenged of their old displeasures doone to them by the English nation, set so fiercelie on the kings fore ward, led by the earle of Stafford, that they made the same draw backe, and had almost broken their aduersaries arraie. The Welshmen also which before had laine lurking in the woods, mountaines, and marishes, hearing of this battell toward, came to the aid of the Persies, and refreshed the wearied people with new succours. The king perceiuing that his men were thus put to distresse, what with the violent impression of the Scots, and the tempestuous stormes of

¹ Thomas de Prestbury.

arrowes, that his aduersaries discharged freely against him and his people, it was no need to will him to stirre: for suddenlie with his fresh battell, he approched and relieued his men; so that the battell began more fierce than before. Here the lord Henrie Persie, and the earle Dowglas, a right stout and hardie capteine, not regarding the shot of the kings battell, nor the close order of the ranks, pressing forward together bent their whole forces towards the kings person, comming vpon him with speares and swords so fiercelie, that the earle of March the Scot, perceiuing their purpose, withdrew the king from that side of the field (as some write) for his great benefit and safegard (as it appeared) for they gaue such a violent onset vpon them that stood about the kings standard, that slaieng his standard-bearer Sir Walter Blunt, and ouerthrowing the standard, they made slaughter of all those that stood about it, as the earle of Stafford, that daie made by the king constable of the realme, and diuerse other.

‘The prince that daie holpe his father like a lustie young gentleman: for although he was hurt in the face with an arrow, so that diuerse noble men that were about him, would haue conueied him foorth of the field, yet he would not suffer them so to doo, least his departure from amongst his men might happilie haue striken some feare into their harts: and so without regard of his hurt, he continued with his men, & never ceased, either to fight where the battell was most hot, or to incourage his men where it seemed most need. This battell lasted three long houres, with indifferent fortune on both parts, till at length, the king crieng saint George victorie, brake the arraie of his enimies, and aduentured so farre, that (as some write) the earle Dowglas strake him downe, & at that instant slue Sir Walter Blunt, and three other, apparellled in the kings sute and clothing, saieng: I maruell to see so many kings thus suddenlie arise one in the necke of an other. The king in deed was raised, & did that daie manie a noble feat of armes, for as it is written, he slue

that daie with his owne hands six and thirtie persons of his enimies. The other on his part incouraged by his doings, fought valiantlie, and slue the lord Persie, called sir Henrie Hotspurre. To conclude, the kings enimies were vanquished, and put to flight, in which flight, the earle of Dowglas, for hast, falling from the crag of an hie mounteine . . . was taken, and for his valiantnesse, of the king frankelie and freelie deliuered.

'There was also taken the earle of Worcester, the procuror and setter forth of all this mischeefe, sir Richard Vernon, and the baron of Kinderton, with diuerse other. There were slaine vpon the kings part, beside the earle of Stafford, to the number of ten knights, sir Hugh Shorlie, sir John Clifton, sir John Cokaine, sir Nicholas Gausell, sir Walter Blunt, sir John Caluerleie, sir John Massie of Podington, sir Hugh Mortimer, and sir Robert Gausell, all the which receiued the same morning the order of knighthood: sir Thomas Wendesleie was wounded to death, and so passed out of this life shortlie after. There died in all vpon the kings side sixteene hundred, and foure thousand were greuouslie wounded. On the contrarie side were slaine, besides the lord Persie, the most part of the knights and esquiers of the countie of Chester, to the number of two hundred, besides yeomen and footmen, in all there died of those that fought on the Persies side, about fiue thousand. This battell was fought on Marie Magdalene euen, being saturdaie. Vpon the mondaie folowing, the earle of Worcester, the baron of Kinderton, and sir Richard Vernon knights, were condemned and beheaded.' (p. 523.)

There is no evidence that Shakespeare consulted any other authorities than Holinshed and the old play of *The Famous Victories of Henry V*, but the late Mr. Richard Simpson suggested that he 'may have got some of the vivid stories about the Percies in *1 Henry IV*' from Sir Charles Percy, who was one of the companions of Essex on his fatal ride *into the city in February 1601*. For such a supposition there

is not the slightest necessity, and the only ground for it is that Sir Charles Percy bespoke a play at the Globe Theatre 'of the kylling of Kyng Rychard the second,' which was played on Saturday, February 7, by the Lord Chamberlain's Players, the company to which Shakespeare belonged. It is of little importance whether the play in question was Shakespeare's Richard II or not. There is evidence that more than one play on this subject was acted at the Globe, and Sir Charles Percy, who was a frequenter of theatres, naturally therefore went thither, not because he was acquainted with Shakespeare but because he knew that a play on the subject he wanted could be acted there. The players demurred, on the ground that the play asked for was 'so old & so long out of vse as that they shold have small or no Company at yt,' which could hardly have been true of the Richard II of Shakespeare. Moreover, if the dramatist had been on such terms of intimacy with any member of the Percy family as to learn from him the traditional details of personal gossip he would have been aware, among other things, that the Christian name of Hotspur's wife was not Katharine but Elizabeth. In all such cases it is wiser to bear in mind the instruction of the Rabbis, 'Teach thy tongue to say, I do not know.'

Another question in connexion with this play has been discussed at great length and with an equally unprofitable result. Did Shakespeare in the character of Falstaff intend to point to any historical personage? Mr. Gairdner, who has said all that can be said on the subject in his Essay on the Historical Element in Shakespeare's Falstaff (*Studies in English History*, pp. 55-77), remarks at the outset, 'The character of Sir John Falstaff in Shakespeare's *Henry the Fourth* is apt to strike the uncritical reader as a mere creature of the dramatist's imagination, introduced with no higher aim than amusement and drollery.' And his conclusion is, 'that the Falstaff of Shakespeare, much as it undoubtedly owed to the rich imagination and incomparable

wit of the dramatist, was an embodiment of traditions respecting two distinct historical personages,' Sir John Oldcastle and Sir John Fastolf.

It is as well to state at once that on this question I must be content to range myself with the uncritical readers, and to declare emphatically that I do not believe for a moment that the Sir John Falstaff of Shakespeare was intended to be an embodiment of traditions respecting any historical personage whatsoever, but that he is simply a character of his own creation as much as Sir Toby Belch or Justice Shallow. For it must be remembered that the person familiar to us as Sir John Falstaff was once called Sir John Oldcastle. This is evident from the Epilogue to the Second Part of Henry IV, in which the author says, 'Oldcastle died a martyr, and this is not the man,' thus expressly repudiating any reference to the Sir John Oldcastle of history. Moreover, in the quarto edition of that play, i. 2. 114, Falstaff's speech beginning, 'Very well, my lord, very well,' is assigned to '*Old*,' showing clearly, in spite of Capell's and Malone's contention, that the speaker was originally '*Oldcastle*,' and that in this instance the name had been left by an oversight. Again, in i. 2. 35 the Prince calls Falstaff 'my old lad of the castle,' and in ii. 2. 104, as we read at present,

'Away, good Ned, Falstaff sweats to death,'

is a halting line, which would be mended by the restoration of '*Oldcastle*' for '*Falstaff*.' Shakespeare found the name and character of Oldcastle ready to his hand in the old play of The Famous Victories of Henry the Fifth, and he took them without bestowing a thought upon the historical personage of the same name. Shakespeare's Oldcastle was the Oldcastle of the stage, and not of history. There is a tradition however, probably founded on fact, that he gave offence to some members of the Cobham family, who considered themselves injured by what they regarded as a reflexion upon the character of their ancestor, and that in consequence

the name of Falstaff was substituted for that of Oldcastle. (See Ingleby's *Shakespeare's Centurie of Prayse*, ed. 2, pp. 164, 165.)

In Fuller's *Church-History of Britain* (xv. Cent., iv. Book, § 40, p. 168, ed. 1655) we find :

'*Stage-Poets* have themselves been very *bold* with, and others very *merry* at, the Memory of S^r *John Oldcastle*, whom they have fancied a *boon Companion*, a *jovial Royster*, and yet a *Coward* to boot, contrary to the credit of all *Chronicles*, owning him a *Martial man* of merit. The best is, S^r *John Falstaffe*, hath relieved the Memory of S^r *John Oldcastle*, and of late is substituted *Buffoone* in his place, but it matters as little what *petulant Poets*, as what *malicious Papists* have written against him.'

In seeking for a name to substitute for that of Oldcastle, Shakespeare went no further than the theatre, and there he found one suited to his purpose in the First Part of Henry VI, and belonging to a character who on the stage had no reputation to lose. This was Sir John Fastolf, who throughout the play is called in the old copies Falstaff. But he was again unfortunate in his choice. For as we read in Fuller's *Worthies of England* (1662), Norfolk, p. 253 :

'John Fastolfe Knight, was a native of this County.... He was a Ward (and that the last) to John Duke of Bedford.... To avouch him by many arguments valiant, is to maintain that the sun is bright, though since the *Stage* hath been over bold with his memory, making him a *Thrasonical Puff*, and emblem of *Mock-valour*.

'True it is Sir *John Oldcastle* did first bear the brunt of the one, being made the *make-sport* in all plays for a *coward*.... Now as I am glad that Sir *John Oldcastle* is *put out*, so I am sorry that Sir *John Fastolfe* is *put in*, to relieve his memory in this base service, to be the *anvil* for every *dull wit* to strike upon. Nor is our Comedian excusable, by some alteration of his name, writing him Sir *John Falstafe*, (and making him the *property of pleasure*, for King Henry the fifth, to

abuse), seeing the *vicinity* of sounds intrench on the memory of *that worthy Knight*, and few do heed the *inconsiderable difference* in spelling of their name.'

Now it is obvious that, although the name of the character has been changed from Oldcastle to Falstaff, the character remains the same, 'a boon companion, a jovial royster,' a 'buffoon,' 'a thrasonical puff, and emblem of mock-valour.' It would be remarkable indeed if a character with these attributes were the embodiment of traditions respecting either of the historical personages, Sir John Oldcastle, lord Cobham, and Sir John Fastolf, who were men of marked distinction in their time, and alike only in that the reputation of both has suffered at the hands of malignant or ignorant detractors. But it would be an astounding triumph of skill if Shakespeare had so dealt with his fat knight as to make him the embodiment of traditions respecting two historical persons between whom there is no shadow of resemblance. In order to prove that the real Sir John Oldcastle in the original plays occupied the place of Falstaff, we are told that in the Second Part of Henry the Fourth (iii. 2) Shallow speaks of Falstaff as having been page to Thomas Mowbray Duke of Norfolk, and that this 'had been written truly of Sir John Oldcastle, who was in his youth Sir Thomas Mowbray's page' (Morley, *English Writers*, x. 268). The only authority for this statement with regard to Sir John Oldcastle, so far as I am aware, is Weever, in his *Mirror of Martyrs*, published in 1601, but prepared for the press some two years before; and Weever's authority is apparently nothing more than the play itself, and is perfectly worthless¹. Again, to prove the identity of Falstaff with Sir John Fastolf, the same passage of the play is quoted,

¹ So little did Weever know of the matter that he supposed Sir John Oldcastle to have been the son of Rainold lord Cobham, who is mentioned in Richard II, ii. 1. 279, as one of those who returned with Bolingbroke. Whoever he may have been he had nothing to do with Sir John Oldcastle, who acquired the title of *Lord Cobham* by courtesy through his wife Joan, the granddaughter and heir of John Lord Cobham.

and it is supposed to represent an historical fact, because Blomefield, the historian of Norfolk, in a letter to Oldys (29 September, 1749), who wrote the life of Sir John Fastolf in the *Biographia Britannica*, asserts that Fastolf passed his boyhood in the household of Thomas Mowbray, Duke of Norfolk. Mr. Gairdner, who accepts this statement rather too easily I think, admits that he can produce no evidence from contemporary MSS., but is sure that such evidence must have existed in the middle of the last century, because 'it is well known that Blomefield had access to an immense mass of MSS., which have since been dispersed, relating to Norfolk worthies and Norfolk county history.' If so, it is very remarkable that Parkin, who assisted Blomefield in the preparation of his *History* and completed it after his death, says nothing in his rather detailed account of Sir John Fastolf of his having been in the household of Thomas Mowbray, but repeats the statement of Fuller, that 'in his minority he was a ward of the great John Duke of Bedford 3rd son of King Henry IV.' This of course is manifestly incorrect, for Prince John of Lancaster, afterwards Duke of Bedford, was at least ten years younger than Sir John Fastolf, who was left a minor at the death of his father in 1383, some years before Prince John was born. Parkin evidently knew nothing of the other story which Blomefield gives. Again, all Blomefield's papers relating to Sir John Fastolf, 'with several of his original letters, his will, inventories, accounts, &c.,' came into the possession of John Ives, jun., of Yarmouth, a local antiquary, who intended to publish them but did not carry out his design. Many of them however appeared in the late Mr. Dawson Turner's *History of Caister Castle* (Palmer, *Perlustration of Great Yarmouth*, i. 12), and here, if anywhere, we should expect to find traces of the origin of Blomefield's statement. But Mr. Turner merely repeats the story of Fuller, and evidently knew nothing of the other. In fact, I strongly suspect that Blomefield, like Weever, took his history from the play, and there is in all probability just

as little reason for believing that Sir John Fastolf was page to Thomas Mowbray Duke of Norfolk as that the Sir John Oldcastle of history was ever in his household. Shakespeare would have been greatly amused at the idea that such a question should be gravely discussed.

But to return to the play itself. It is clear that in its original form the name of Oldcastle occupied the place of Falstaff, and as it can be shown that at least twenty years afterwards the name Oldcastle was still in popular memory associated with the character of the fat knight, it is a natural conclusion that before it was changed to Falstaff the play must have been long enough upon the stage to have impressed itself upon the imagination of the theatre-loving public. But when it was entered at Stationers' Hall in February 1598 of our reckoning, 'the conceived mirthe of Sir John Falstoff' is a part of the description. The change of name from Oldcastle to Falstaff had therefore taken place, and if we make allowance for the period during which the play must have been acted in order to allow of the name Oldcastle being popularly connected with it, we can hardly give a later date than 1597 for its first appearance. Seven years afterwards, in *The Meeting of Gallants at an Ordinarie: or, The Walkes in Powles*, which appeared in 1604, Sig. Shuttlecock says, 'Now *Signiors* how like you mine Host? did I not tell you he was a madde round knave, and a merrie one too: and if you chaunce to talke of fatte Sir *John Old-castle*, he wil tell you, he was his great Grandfather, and not much unlike him in Paunch if you marke him well by all descriptions.' And more than twenty years after the play first appeared we find an undoubted reference to the same character in *Field's Amends for Ladies* (1618):

'I doe heare
Your Lordship this faire morning is to fight,
And for your honor: Did you never see
The Play where the fat knight, hight *Old-castle*,
Did tell you truly what his honor was?'

There can be no question after this that Falstaff's soliloquy on honour in v. 1. 127-140 was once spoken by Oldcastle, and that the name remained in popular memory long after it had been changed in the play itself.

In preparing the notes to this play I have endeavoured to make Shakespeare's language intelligible to modern readers, believing that in order to understand an author's meaning it is first of all necessary to understand what he says; and believing also that Shakespeare was not such an artist as the painter Orbaneja in *Don Quixote*, who, when he painted a cock, had to write under it 'This is a cock,' for fear it should be mistaken for a fox, I have not encumbered my pages with remarks to which the painter's inscription affords an apt parallel. The notes which are given are not for those who know, but for those who are ignorant; and, as there are different kinds as well as different degrees of ignorance, it has been my endeavour to supply instruction which shall be applicable to all cases. But there is no ignorance so great as that of those who think they know, and such depths it is not easy to fathom.

While however, in this and other plays in the series of which it forms part, I have endeavoured to supply material from which learners may learn and teachers may instruct, I have never contemplated that they should be turned to such barbarous uses as I am informed are to be found in some schools. In one of these an unfortunate pupil was observed committing the notes on a play to memory, having carefully fastened up the text in order that it might not interfere with the process. It was a natural exclamation, and one which must excite sympathy with the victim of such inhuman treatment, 'How I hate Shakespeare!', and it requires no spirit of prophecy to foresee that when the examination was over the book would never be opened again.

After this it is a relief to go back to the middle of the last century and read the clear good sense of Johnson on the best method of studying Shakespeare.

'Let him, that is yet unacquainted with the powers of *Shakespeare*, and who desires to feel the highest pleasure that the drama can give, read every play from the first scene to the last, with utter negligence of all his commentators. When his fancy is once on the wing, let it not stoop at correction or explanation. When his attention is strongly engaged, let it disdain alike to turn aside to the name of *Theobald* and *Pope*. Let him read on through brightness and obscurity, through integrity and corruption; let him preserve his comprehension of the dialogue and his interest in the fable. And when the pleasures of novelty have ceased, let him attempt exactness; and read the commentators.

'Particular passages are cleared by notes, but the general effect of the work is weakened. The mind is refrigerated by interruption; the thoughts are diverted from the principal subject; the reader is weary, he suspects not why; and at last throws away the book, which he has too diligently studied.

'Parts are not to be examined till the whole has been surveyed; there is a kind of intellectual remoteness necessary for the comprehension of any great work in its full design and its true proportions; a close approach shows the smaller niceties, but the beauty of the whole is discerned no longer.'

With the exception of a few coarse expressions which have been omitted, the text is that of the Globe edition, from which also the references to other plays are taken, except where the notes to the Clarendon Press Series are quoted.

WILLIAM ALDIS WRIGHT.

TRINITY COLLEGE, CAMBRIDGE,
6 May, 1897.

THE FIRST PART OF KING HENRY THE FOURTH.

DRAMATIS PERSONÆ.

KING HENRY the Fourth.
HENRY, Prince of Wales, } sons to the
JOHN of Lancaster, } King.
EARL OF WESTMORELAND.
SIR WALTER BLUNT.
THOMAS PERCY, Earl of Worcester.
HENRY PERCY, Earl of Northumberland.
HENRY PERCY, surnamed HOTSPUR, his son.
EDMUND MORTIMER, Earl of March.
RICHARD SCROOP, Archbishop of York.
ARCHIBALD, Earl of DOUGLAS.
OWEN GLENDOWER.
SIR RICHARD VERNON.
SIR JOHN FALSTAFF.
SIR MICHAEL, a friend to the Archbishop of York.

POINS.
GADSHILL.
PETO.
BARDOLPH.

LADY PERCY, wife to Hotspur, and sister to Mortimer.
LADY MORTIMER, daughter to Glendower, and wife to Mortimer.
MISTRESS QUICKLY, hostess of a tavern in Eastcheap.

Lords, Officers, Sheriff, Vintner, Chamberlain, Drawers, two Carriers, Travellers, and Attendants.

SCENE: *England.*

ACT I.

SCENE I. *London. The palace.*

Enter KING HENRY, LORD JOHN OF LANCASTER, the EARL OF WESTMORELAND, SIR WALTER BLUNT, *and others.*

King. So shaken as we are, so wan with care,
Find we a time for frightened peace to pant,
And breathe short-winded accents of new broils
To be commenced in stronds afar remote.
No more the thirsty entrance of this soil
Shall daub her lips with her own children's blood;
No more shall trenching war channel her fields,
Nor bruise her flowerets with the armed hoofs

Of hostile paces : those opposed eyes,
Which, like the meteors of a troubled heaven, 10
All of one nature, of one substance bred,
Did lately meet in the intestine shock
And furious close of civil butchery,
Shall now, in mutual well-beseeming ranks,
March all one way and be no more opposed
Against acquaintance, kindred and allies :
The edge of war, like an ill-sheathed knife,
No more shall cut his master. Therefore, friends,
As far as to the sepulchre of Christ,
Whose soldier now, under whose blessed cross 20
We are impressed and engaged to fight,
Forthwith a power of English shall we levy ;
Whose arms were moulded in their mothers' womb
To chase these pagans in those holy fields
Over whose acres walk'd those blessed feet
Which fourteen hundred years ago were nail'd
For our advantage on the bitter cross.
But this our purpose now is twelve month old,
And bootless 'tis to tell you we will go :
Therefore we meet not now. Then let me hear 30
Of you, my gentle cousin Westmoreland,
What yesternight our council did decree
In forwarding this dear expedience.

West. My liege, this haste was hot in question,
And many limits of the charge set down
But yesternight : when all athwart there came
A post from Wales loaden with heavy pews ;
Whose worst was, that the noble Mortimer,
Leading the men of Herefordshire to fight
Against the irregular and wild Glendower,
Was by the rude hands of that Welshman taken, 40
A thousand of his people butchered ;
Upon whose dead corpse there was such misuse,
Such beastly shameless transformation,
By those Welshwomen done, as may not be
Without much shame retold or spoken of.

King. It seems then that the tidings of this broil
 Brake off our business for the Holy Land.

West. This match'd with other did, my gracious lord;
 For more uneven and unwelcome news 50
 Came from the north and thus it did import:
 On Holy-rood day, the gallant Hotspur there,
 Young Harry Percy, and brave Archibald,
 That ever-valiant and approved Scot,
 At Holmedon met,
 Where they did spend a sad and bloody hour;
 As by discharge of their artillery,
 And shape of likelihood, the news was told;
 For he that brought them, in the very heat
 And pride of their contention did take horse, 60
 Uncertain of the issue any way.

King. Here is a dear, a true industrious friend,
 Sir Walter Blunt, new lighted from his horse,
 Stain'd with the variation of each soil
 Betwixt that Holmedon and this seat of ours;
 And he hath brought us smooth and welcome news.
 The Earl of Douglas is discomfited:
 Ten thousand bold Scots, two and twenty knights,
 Balk'd in their own blood did Sir Walter see
 On Holmedon's plains. Of prisoners, Hotspur took 70
 Mordake the Earl of Fife, and eldest son
 To beaten Douglas; and the Earl of Athol,
 Of Murray, Angus, and Menteith:
 And is not this an honourable spoil?
 A gallant prize? ha, cousin, is it not?

West. In faith,
 It is a conquest for a prince to boast of.

King. Yea, there thou makest me sad and makest me sin
 In envy that my Lord Northumberland
 Should be the father to so blest a son, 80
 A son who is the theme of honour's tongue;
 Amongst a grove, the very straightest plant;
 Who is sweet Fortune's minion and her pride:

Whilst I, by looking on the praise of him,
 See riot and dishonour stain the brow
 Of my young Harry. O that it could be proved
 That some night-tripping fairy had exchanged
 In cradle-clothes our children where they lay,
 And call'd mine Percy, his Plantagenet!
 Then would I have his Harry, and he mine. 90
 But let him from my thoughts. What think you, coz,
 Of this young Percy's pride? the prisoners,
 Which he in this adventure hath surprised,
 To his own use he keeps; and sends me word,
 I shall have none but Mordake Earl of Fife.

West. This is his uncle's teaching: this is Worcester,
 Malevolent to you in all aspects;
 Which makes him prune himself, and bristle up
 The crest of youth against your dignity.

King. But I have sent for him to answer this; 100
 And for this cause awhile we must neglect
 Our holy purpose to Jerusalem.
 Cousin, on Wednesday next our council we
 Will hold at Windsor; so inform the lords:
 But come yourself with speed to us again;
 For more is to be said and to be done
 Than out of anger can be uttered.

West. I will, my liege. [Exeunt.]

SCENE II. *London. An apartment of the Prince's.*

Enter the PRINCE OF WALES and FALSTAFF.

Fal. Now, Hal, what time of day is it, lad?

Prince. Thou art so fat-witted, with drinking of old sack
 and unbuttoning thee after supper and sleeping upon benches
 after noon, that thou hast forgotten to demand that truly
 which thou wouldst truly know. What a devil hast thou
 to do with the time of the day? Unless hours were cups of
 sack and minutes capons, I see no reason why thou shouldst
 be so superfluous to demand the time of the day. 8

Fal. Indeed, you come near me now, Hal; for we that take purses go by the moon and the seven stars, and not by Phœbus, he, 'that wandering knight so fair.' And, I prithee, sweet wag, when thou art king, as, God save thy grace,—majesty I should say, for grace thou wilt have none,—

Prince. What, none?

Fal. No, by my troth, not so much as will serve to be prologue to an egg and butter.

Prince. Well, how then? come, roundly, roundly. 17

Fal. Marry, then, sweet wag, when thou art king, let not us that are squires of the night's body be called thieves of the day's beauty: let us be Diana's foresters, gentlemen of the shade, minions of the moon; and let men say we be men of good government, being governed, as the sea is, by our noble and chaste mistress the moon, under whose countenance we steal. 24

Prince. Thou sayest well, and it holds well too; for the fortune of us that are the moon's men doth ebb and flow like the sea, being governed, as the sea is, by the moon. As, for proof, now: a purse of gold most resolutely snatched on Monday night and most dissolutely spent on Tuesday morning; got with swearing 'Lay by' and spent with crying 'Bring in'; now in as low an ebb as the foot of the ladder, and by and by in as high a flow as the ridge of the gallows. 32

Fal. By the Lord, thou sayest true, lad. And is not my hostess of the tavern a most sweet wench?

Prince. As the honey of Hybla, my old lad of the castle. And is not a buff jerkin a most sweet robe of durance?

Fal. How now, how now, mad wag! what, in thy quips and thy quiddities? what a plague have I to do with a buff jerkin?

Prince. Why, what a plague have I to do with my hostess of the tavern? 41

Fal. Well, thou hast called her to a reckoning many a time and oft.

Prince. Did I ever call for thee to pay thy part?

Fal. No ; I'll give thee thy due, thou hast paid all there.

Prince. Yea, and elsewhere, so far as my coin would stretch ; and where it would not, I have used my credit.

Fal. Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king ? and resolution thus fobbed as it is with the rusty curb of old father antic the law ? Do not thou, when thou art king, hang a thief. 53

Prince. No ; thou shalt.

Fal. Shall I ? O rare ! By the Lord, I'll be a brave judge.

Prince. Thou judgest false already : I mean, thou shalt have the hanging of the thieves and so become a rare hang-man.

Fal. Well, Hal, well ; and in some sort it jumps with my humour as well as waiting in the court, I can tell you. 60

Prince. For obtaining of suits ?

Fal. Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

Prince. Or an old lion, or a lover's lute.

Fal. Yea, or the drone of a Lincolnshire bagpipe.

Prince. What sayest thou to a hare, or the melancholy of Moor-ditch ? 68

Fal. Thou hast the most unsavoury similes and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord of the council rated me the other day in the street about you, sir, but I marked him not ; and yet he talked very wisely, but I regarded him not ; and yet he talked wisely, and in the street too.

Prince. Thou didst well ; for wisdom cries out in the streets, and no man regards it. 78

Fal. O, thou hast damnable iteration and art indeed able to corrupt a saint. Thou hast done much harm upon me,

Hal ; God forgive thee for it ! Before I knew thee, Hal, I knew nothing ; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over : by the Lord, an I do not, I am a villain : I'll be damned for never a king's son in Christendom.

Prince. Where shall we take a purse to-morrow, Jack ?

Fal. 'Zounds, where thou wilt, lad ; I'll make one ; an I do not, call me villain and baffle me.

Prince. I see a good amendment of life in thee ; from praying to purse-taking. 91

Fal. Why, Hal, 'tis my vocation, Hal ; 'tis no sin for a man to labour in his vocation.

Enter POINS.

Poins ! Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him ? This is the most omnipotent villain that ever cried 'Stand' to a true man.

Prince. Good morrow, Ned. 98

Poins. Good morrow, sweet Hal. What says Monsieur Remorse ? what says Sir John Sack and Sugar ? Jack ! how agrees the devil and thee about thy soul, that thou soldest him on Good-Friday last for a cup of Madeira and a cold capon's leg ?

Prince. Sir John stands to his word, the devil shall have his bargain ; for he was never yet a breaker of proverbs : he will give the devil his due.

Poins. Then art thou damned for keeping thy word with the devil. 108

Prince. Else he had been damned for cozening the devil.

Poins. But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill ! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses : I have vizards for you all ; you have horses for yourselves : Gadshill lies to-night in Rochester : I have

bespoke supper to-morrow night in Eastcheap : we may do it as secure as sleep. If you will go, I will stuff your purses full of crowns ; if you will not, tarry at home and be hanged.

Fal. Hear ye, Yedward ; if I tarry at home and go not, I'll hang you for going.

Poins. You will, chops ? 120

Fal. Hal, wilt thou make one ?

Prince. Who, I rob ? I a thief ? not I, by my faith.

Fal. There's neither honesty, manhood, nor good fellowship in thee, nor thou camest not of the blood royal, if thou darest not stand for ten shillings.

Prince. Well then, once in my days I'll be a madcap.

Fal. Why, that's well said.

Prince. Well, come what will, I'll tarry at home.

Fal. By the Lord, I'll be a traitor then, when thou art king. 130

Prince. I care not.

Poins. Sir John, I prithee, leave the prince and me alone : I will lay him down such reasons for this adventure that he shall go.

Fal. Well, God give thee the spirit of persuasion and him the ears of profiting, that what thou speakest may move and what he hears may be believed, that the true prince may, for recreation sake, prove a false thief ; for the poor abuses of the time want countenance. Farewell : you shall find me in Eastcheap. 140

Prince. Farewell, thou latter spring ! farewell, All-hallowen summer !
[Exit Falstaff.]

Poins. Now, my good sweet honey lord, ride with us to-morrow : I have a jest to execute that I cannot manage alone. Falstaff, Bardolph, Peto and Gadshill shall rob those men that we have already waylaid ; yourself and I will not be there ; and when they have the booty, if you and I do not rob them, cut this head off from my shoulders. 148

Prince. How shall we part with them in setting forth ?

Poins. Why, we will set forth before or after them, and appoint them a place of meeting, wherein it is at our pleasure to fail, and then will they adventure upon the exploit themselves; which they shall have no sooner achieved, but we'll set upon them.

Prince. Yea, but 'tis like that they will know us by our horses, by our habits and by every other appointment, to be ourselves.

Poins. Tut! our horses they shall not see; I'll tie them in the wood; our vizards we will change after we leave them: and, sirrah, I have cases of buckram for the nonce, to immask our noted outward garments. 161

Prince. Yea, but I doubt they will be too hard for us.

Poins. Well, for two of them, I know them to be as true-bred cowards as ever turned back; and for the third, if he fight longer than he sees reason, I'll forswear arms. The virtue of this jest will be, the incomprehensible lies that this same fat rogue will tell us when we meet at supper: how thirty, at least, he fought with; what wards, what blows, what extremities he endured; and in the reproof of this lies the jest. 170

Prince. Well, I'll go with thee: provide us all things necessary and meet me to-morrow night in Eastcheap; there I'll sup. Farewell.

Poins. Farewell, my lord.

[Exit.

Prince. I know you all, and will a while uphold
The unyoked humour of your idleness:

Yet herein will I imitate the sun,

Who doth permit the base contagious clouds

To smother up his beauty from the world,

That, when he please again to be himself,

Being wanted, he may be more wonder'd at,

By breaking through the foul and ugly mists

Of vapours that did seem to strangle him.

If all the year were playing holidays,

To sport would be as tedious as to work;

But when they seldom come, they wish'd for come,

180

And nothing pleaseth but rare accidents.
 So, when this loose behaviour I throw off
 And pay the debt I never promised,
 By how much better than my word I am, 190
 By so much shall I falsify men's hopes ;
 And like bright metal on a sullen ground,
 My reformation, glittering o'er my fault,
 Shall show more goodly and attract more eyes
 Than that which hath no foil to set it off.
 I'll so offend, to make offence a skill ;
 Redeeming time when men think least I will. [Exit.

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 HOTSPUR, SIR WALTER BLUNT, with others.*

King. My blood hath been too cold and temperate,
 Unapt to stir at these indignities,
 And you have found me ; for accordingly
 You tread upon my patience : but be sure
 I will from henceforth rather be myself,
 Mighty and to be fear'd, than my condition ;
 Which hath been smooth as oil, soft as young down,
 And therefore lost that title of respect
 Which the proud soul ne'er pays but to the proud.

Wor. Our house, my sovereign liege, little deserves
 The scourge of greatness to be used on it ; 11
 And that same greatness too which our own hands
 Have help to make so portly.

North. My lord,—

King. Worcester, get thee gone ; for I do see
 Danger and disobedience in thine eye :
 O, sir, your presence is too bold and peremptory,
 And majesty might never yet endure
 The moody frontier of a servant brow.
 You have good leave to leave us : when we need 20
 Your use and counsel, we shall send for you. [E
 You were about to speak.

North. Yea, my good lord.
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Were, as he says, not with such strength denied
As is deliver'd to your majesty:
Either envy, therefore, or misprision
Is guilty of this fault and not my son.

Hot. My liege, I did deny no prisoners.
But I remember, when the fight was done, 30
When I was dry with rage and extreme toil,
Breathless and faint, leaning upon my sword,
Came there a certain lord, neat, and trimly dress'd,
Fresh as a bridegroom; and his chin new reap'd
Show'd like a stubble-land at harvest-home;
He was perfum'd like a milliner;
And 'twixt his finger and his thumb he held
A pouncet-box, which ever and anon
He gave his nose and took't away again;
Who therewith angry, when it next came there, 40
Took it in snuff; and still he smiled and talk'd,
And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.
With many holiday and lady terms
He question'd me; amongst the rest, demanded
My prisoners in your majesty's behalf.
I then, all smarting with my wounds being cold,
To be so pester'd with a popinjay, 50
Out of my grief and my impatience,
Answer'd neglectingly I know not what,
He should, or he should not; for he made me mad
To see him shine so brisk, and smell so sweet,
And talk so like a waiting-gentlewoman
Of guns and drums and wounds,—God save the mark!—
And telling me the sovereign'st thing on earth
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Show'd like a stubble-land at harvest-home;
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And 'twixt his finger and his thumb he held
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He gave his nose and took 't away again;
Who therewith angry, when it next came there, 40
Took it in snuff; and still he smiled and talk'd,
And as the soldiers bore dead bodies by,
He call'd them untaught knaves, unmannerly,
To bring a slovenly unhandsome corse
Betwixt the wind and his nobility.
With many holiday and lady terms
He question'd me; amongst the rest, demanded
My prisoners in your majesty's behalf.
I then, all smarting with my wounds being cold,
To be so pester'd with a popinjay, 50
Out of my grief and my impatience,
Answer'd neglectingly I know not what,
He should, or he should not; for he made me mad
To see him shine so brisk, and smell so sweet,
And talk so like a waiting-gentlewoman
Of guns and drums and wounds,—God save the mark!—
And telling me the sovereign'st thing on earth
Was parmaceti for an inward bruise;
And that it was great pity, so it was,

This villanous salt-petre should be digg'd 60
Out of the bowels of the harmless earth,
Which many a good tall fellow had destroy'd
So cowardly; and but for these vile guns,
He would himself have been a soldier.
This bald unjointed chat of his, my lord,
I answer'd indirectly, as I said;
And I beseech you, let not his report
Come current for an accusation
Betwixt my love and your high majesty.

Blunt. The circumstance consider'd, good my lord, 70
Whate'er Lord Harry Percy then had said
To such a person and in such a place,
At such a time, with all the rest retold,
May reasonably die and never rise
To do him wrong or any way impeach
What then he said, so he unsay it now.

King. Why, yet he doth deny his prisoners,
But with proviso and exception,
That we at our own charge shall ransom straight
His brother-in-law, the foolish Mortimer; 80
Who, on my soul, hath wilfully betray'd
The lives of those that he did lead to fight
Against that great magician, damn'd Glendower,
Whose daughter, as we hear, the Earl of March
Hath lately married. Shall our coffers, then,
Be emptied to redeem a traitor home?
Shall we buy treason? and indent with fears,
When they have lost and forfeited themselves?
No, on the barren mountains let him starve;
For I shall never hold that man my friend 90
Whose tongue shall ask me for one penny cost
To ransom home revolted Mortimer.

Hot. Revolted Mortimer!
He never did fall off, my sovereign liege,
But by the chance of war: to prove that true
Needs no more but one tongue for all those wounds,

Those mouthed wounds, which valiantly he took,
When on the gentle Severn's sedgy bank,
In single opposition, hand to hand,
He did confound the best part of an hour 100
In changing hardiment with great Glendower:
Three times they breathed and three times did they
drink,

Upon agreement, of swift Severn's flood;
Who then, affrighted with their bloody looks,
Ran fearfully among the trembling reeds,
And hid his crisp head in the hollow bank
Bloodstained with these valiant combatants.
Never did base and rotten policy
Colour her working with such deadly wounds;
Nor never could the noble Mortimer 110
Receive so many, and all willingly:
Then let not him be slander'd with revolt.

King. Thou dost belie him, Percy, thou dost belie him;
He never did encounter with Glendower:
I tell thee,
He durst as well have met the devil alone
As Owen Glendower for an enemy.
Art thou not ashamed? But, sirrah, henceforth
Let me not hear you speak of Mortimer:
Send me your prisoners with the speediest means, 120
Or you shall hear in such a kind from me
As will displease you. My Lord Northumberland,
We license your departure with your son.
Send us your prisoners, or you will hear of it.

[Exeunt King Henry, Blunt, and train.]

Hot. An if the devil come and roar for them,
I will not send them: I will after straight
And tell him so; for I will ease my heart,
Albeit I make a hazard of my head.

North. What, drunk with choler? stay and pause
a while;
Here comes your uncle.

Fal. No ; I'll give thee thy due, thou hast paid all there.

Prince. Yea, and elsewhere, so far as my coin would stretch ; and where it would not, I have used my credit.

Fal. Yea, and so used it that, were it not here apparent that thou art heir apparent—But, I prithee, sweet wag, shall there be gallows standing in England when thou art king ? and resolution thus fobbed as it is with the rusty curb of old father antic the law ? Do not thou, when thou art king, hang a thief.

53

Prince. No ; thou shalt.

Fal. Shall I ? O rare ! By the Lord, I'll be a brave judge.

Prince. Thou judgest false already : I mean, thou shalt have the hanging of the thieves and so become a rare hangman.

Fal. Well, Hal, well ; and in some sort it jumps with my humour as well as waiting in the court, I can tell you.

60

Prince. For obtaining of suits ?

Fal. Yea, for obtaining of suits, whereof the hangman hath no lean wardrobe. 'Sblood, I am as melancholy as a gib cat or a lugged bear.

Prince. Or an old lion, or a lover's lute.

Fal. Yea, or the drone of a Lincolnshire bagpipe.

Prince. What sayest thou to a hare, or the melancholy of Moor-ditch ?

68

Fal. Thou hast the most unsavoury similes and art indeed the most comparative, rascalliest, sweet young prince. But, Hal, I prithee, trouble me no more with vanity. I would to God thou and I knew where a commodity of good names were to be bought. An old lord of the council rated me the other day in the street about you, sir, but I marked him not ; and yet he talked very wisely, but I regarded him not ; and yet he talked wisely, and in the street too.

Prince. Thou didst well ; for wisdom cries out in the streets, and no man regards it.

78

Fal. O, thou hast damnable iteration and art indeed able to corrupt a saint. Thou hast done much harm upon me,

Hal ; God forgive thee for it ! Before I knew thee, Hal, I knew nothing ; and now am I, if a man should speak truly, little better than one of the wicked. I must give over this life, and I will give it over : by the Lord, an I do not, I am a villain : I'll be damned for never a king's son in Christendom.

Prince. Where shall we take a purse to-morrow, Jack ?

Fal. 'Zounds, where thou wilt, lad ; I'll make one ; an I do not, call me villain and baffle me.

Prince. I see a good amendment of life in thee ; from praying to purse-taking. 91

Fal. Why, Hal, 'tis my vocation, Hal ; 'tis no sin for a man to labour in his vocation.

Enter POINS.

Poins ! Now shall we know if Gadshill have set a match. O, if men were to be saved by merit, what hole in hell were hot enough for him ? This is the most omnipotent villain that ever cried 'Stand' to a true man.

Prince. Good morrow, Ned. 98

Poins. Good morrow, sweet Hal. What says Monsieur Remorse ? what says Sir John Sack and Sugar ? Jack ! how agrees the devil and thee about thy soul, that thou soldest him on Good-Friday last for a cup of Madeira and a cold capon's leg ?

Prince. Sir John stands to his word, the devil shall have his bargain ; for he was never yet a breaker of proverbs : he will give the devil his due.

Poins. Then art thou damned for keeping thy word with the devil. 108

Prince. Else he had been damned for cozening the devil.

Poins. But, my lads, my lads, to-morrow morning, by four o'clock, early at Gadshill ! there are pilgrims going to Canterbury with rich offerings, and traders riding to London with fat purses : I have vizards for you all ; you have horses for yourselves : Gadshill lies to-night in Rochester : I have

Wor. True; who bears hard
His brother's death at Bristol, the Lord Scroop.
I speak not this in estimation,
As what I think might be, but what I know
Is ruminated, plotted and set down,
And only stays but to behold the face
Of that occasion that shall bring it on.

270

Hot. I smell it: upon my life, it will do well.

North. Before the game is afoot, thou still let'st slip.

Hot. Why, it cannot choose but be a noble plot:
And then the power of Scotland and of York, 280
To join with Mortimer, ha?

Wor. And so they shall.

Hot. In faith, it is exceedingly well aim'd.

Wor. And 't is no little reason bids us speed,
To save our heads by raising of a head;
For, bear ourselves as even as we can,
The king will always think him in our debt,
And think we think ourselves unsatisfied,
Till he hath found a time to pay us home:
And see already how he doth begin
To make us strangers to his looks of love. 290

Hot. He does, he does: we'll be revenged on him.

Wor. Cousin, farewell: no further go in this
Than I by letters shall direct your course.
When time is ripe, which will be suddenly,
I'll steal to Glendower and Lord Mortimer;
Where you and Douglas and our powers at once,
As I will fashion it, shall happily meet,
To bear our fortunes in our own strong arms,
Which now we hold at much uncertainty.

North. Farewell, good brother: we shall thrive, I trust.

Hot. Uncle, adieu: O, let the hours be short 301
Till fields and blows and groans applaud our sport!

[*Exeunt.*]

ACT II.

SCENE I. Rochester. An inn yard.

Enter a Carrier with a lantern in his hand.

First Car. Heigh-ho! an it be not four by the day, I'll be hanged: Charles' wain is over the new chimney, and yet our horse not packed. What, ostler!

Ost. [*Within*] Anon, anon.

First Car. I prithee, Tom, beat Cut's saddle, put a few flocks in the point; poor jade, is wrung in the withers out of all cress.

Enter another Carrier.

Sec. Car. Peas and beans are as dank here as a dog, and that is the next way to give poor jades the bots: this house is turned upside down since Robin Ostler died.

First Car. Poor fellow, never joyed since the price of oats rose; it was the death of him. 12

Sec. Car. I think this be the most villanous house in all London road for fleas: I am stung like a tench.

First Car. Like a tench! by the mass, there is ne'er a king christen could be better bit than I have been since the first cock. What, ostler! come away and be hanged! come away.

Sec. Car. I have a gammon of bacon and two razes of ginger, to be delivered as far as Charing-cross. 20

First Car. God's body! the turkeys in my pannier are quite starved. What, ostler! A plague on thee! hast thou never an eye in thy head? canst not hear? An 'twere not as good deed as drink, to break the pate on thee, I am a very villain. Come, and be hanged! hast no faith in thee?

Enter GADSHILL.

Gads. Good morrow, carriers. What's o'clock?

First Car. I think it be two o'clock.

And nothing pleaseth but rare accidents.
So, when this loose behaviour I throw off
And pay the debt I never promised,
By how much better than my word I am, 190
By so much shall I falsify men's hopes;
And like bright metal on a sullen ground,
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Shall show more goodly and attract more eyes
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King. My blood hath been too cold and temperate,
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And that same greatness too which our own hands
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North. My lord,—

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When on the gentle Severn's sedgy bank,
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Or you shall hear in such a kind from me
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We license your departure with your son.
Send us your prisoners, or you will hear of it.

[Exeunt King Henry, Blunt, and train.]

Hot. An if the devil come and roar for them,
I will not send them: I will after straight
And tell him so; for I will ease my heart,
Albeit I make a hazard of my head.

North. What, drunk with choler? stay and pause
a while;
Here comes your uncle.

Re-enter WORCESTER.

Hot. Speak of Mortimer! 130
'Zounds, I will speak of him; and let my soul
Want mercy, if I do not join with him:
Yea, on his part I'll empty all these veins,
And shed my dear blood drop by drop in the dust,
But I will lift the down-trod Mortimer
As high in the air as this unthankful king,
As this ingrate and canker'd Bolingbroke.

North. Brother, the king hath made your nephew mad.

Wor. Who struck this heat up after I was gone?

Hot. He will, forsooth, have all my prisoners; 140
And when I urged the ransom once again
Of my wife's brother, then his cheek look'd pale,
And on my face he turn'd an eye of death,
Trembling even at the name of Mortimer.

Wor. I cannot blame him: was not he proclaim'd
By Richard that dead is the next of blood?

North. He was; I heard the proclamation:
And then it was when the unhappy king,—
Whose wrongs in us God pardon!—did set forth
Upon his Irish expedition; 150
From whence he intercepted did return
To be deposed and shortly murdered.

Wor. And for whose death we in the world's wide mouth
Live scandalized and foully spoken of.

Hot. But, soft, I pray you; did King Richard then
Proclaim my brother Edmund Mortimer
Heir to the crown?

North. He did; myself did hear it.

Hot. Nay, then I cannot blame his cousin king,
That wish'd him on the barren mountains starve.
But shall it be, that you, that set the crown 160
Upon the head of this forgetful man
And for his sake wear the detested blot
Of murderous subornation, shall it be,
That you a world of curses undergo,

Being the agents, or base second means,
 The cords, the ladder, or the hangman rather?
 O, pardon me that I descend so low,
 To show the line and the predicament
 Wherein you range under this subtle king;
 Shall it for shame be spoken in these days, 170
 Or fill up chronicles in time to come,
 That men of your nobility and power
 Did gage them both in an unjust behalf,
 As both of you—God pardon it!—have done,
 To put down Richard, that sweet lovely rose,
 And plant this thorn, this canker, Bolingbroke?
 And shall it in more shame be further spoken,
 That you are fool'd, discarded and shook off
 By him for whom these shames ye underwent?
 No; yet time serves wherein you may redeem 180
 Your banish'd honours, and restore yourselves
 Into the good thoughts of the world again,
 Revenge the jeering and disdain'd contempt
 Of this proud king, who studies day and night
 To answer all the debt he owes to you
 Even with the bloody payment of your deaths:
 Therefore, I say,—

Wor. Peace, cousin, say no more:
 And now I will unclasp a secret book,
 And to your quick-conceiving discontents
 I'll read you matter deep and dangerous, 190
 As full of peril and adventurous spirit
 As to o'er-walk a current roaring loud
 On the unsteadfast footing of a spear.

Hot. If he fall in, good night! or sink or swim:
 Send danger from the east unto the west,
 So honour cross it from the north to south,
 And let them grapple: O, the blood more stirs
 To rouse a lion than to start a hare! •

North. Imagination of some great exploit
 Drives him beyond the bounds of patience. 200

sincerity of fear and cold heart, will he to the king and lay open all our proceedings. O, I could divide myself and go to buffets, for moving such a dish of skim milk with so honourable an action! Hang him! let him tell the king: we are prepared. I will set forward to-night. 32

Enter LADY PERCY.

How now, Kate! I must leave you within these two hours.

Lady. O, my good lord, why are you thus alone?
 For what offence have I this fortnight been
 A banish'd woman from my Harry's bed?
 Tell me, sweet lord, what is't that takes from thee
 Thy stomach, pleasure and thy golden sleep?
 Why dost thou bend thine eyes upon the earth,
 And start so often when thou sit'st alone? 40
 Why hast thou lost the fresh blood in thy cheeks;
 And given my treasures and my rights of thee
 To thick-eyed musing and cursed melancholy?
 In thy faint slumbers I by thee have watch'd,
 And heard thee murmur tales of iron wars;
 Speak terms of manage to thy bounding steed;
 Cry 'Courage! to the field!' And thou hast talk'd
 Of sallies and retires, of trenches, tents,
 Of palisadoes, frontiers, parapets,
 Of basilisks, of cannon, culverin, 50
 Of prisoners' ransom, and of soldiers slain,
 And all the currents of a heady fight.
 Thy spirit within thee hath been so at war
 And thus hath so bestirr'd thee in thy sleep,
 That beads of sweat have stood upon thy brow,
 Like bubbles in a late-disturbed stream;
 And in thy face strange motions have appear'd,
 Such as we see when men restrain their breath
 On some great sudden hest. O, what portents are these?
 Some heavy business hath my lord in hand, 60
 And I must know it, else he loves me not.

Hot. What, ho!

Enter Servant.

Is Gilliams with the packet gone?

Serv. He is, my lord, an hour ago.

Hot. Hath Butler brought those horses from the sheriff?

Serv. One horse, my lord, he brought even now.

Hot. What horse? a roan, a crop-ear, is it not?

Serv. It is, my lord.

Hot. That roan shall be my throne.

Well, I will back him straight: O esperance!

Bid Butler lead him forth into the park. [*Exit Servant.*]

Lady. But hear you, my lord.

70

Hot. What say'st thou, my lady?

Lady. What is it carries you away?

Hot. Why, my horse, my love, my horse.

Lady. Out, you mad-headed ape!

A weasel hath not such a deal of spleen

As you are toss'd with. In faith,

I'll know your business, Harry, that I will.

I fear my brother Mortimer doth stir

About his title, and hath sent for you

To line his enterprize: but if you go,—

80

Hot. So far afoot, I shall be weary, love.

Lady. Come, come, you paraquito, answer me

Directly unto this question that I ask:

In faith, I'll break thy little finger, Harry,

An if thou wilt not tell me all things true.

Hot. Away,

Away, you trifle! Love! I love thee not,

I care not for thee, Kate: this is no world

To play with mamnets and to tilt with lips:

We must have bloody noses and crack'd crowns,

90

And pass them current too. God's me, my horse!

What say'st thou, Kate? what would'st thou have with me?

Lady. Do you not love me? do you not, indeed?

Well, do not then; for since you love me not,

I will not love myself. Do you not love me?
Nay, tell me if you speak in jest or no.

Hot. Come, wilt thou see me ride?
And when I am o' horseback, I will swear
I love thee infinitely. But hark you, Kate;
I must not have you henceforth question me 100
Whither I go, nor reason whereabout:
Whither I must, I must; and, to conclude,
This evening must I leave you, gentle Kate.
I know you wise, but yet no farther wise
Than Harry Percy's wife: constant you are,
But yet a woman: and for secrecy,
No lady closer; for I well believe
Thou wilt not utter what thou dost not know;
And so far will I trust thee, gentle Kate.

Lady. How! so far? 110

Hot. Not an inch further. But hark you, Kate:
Whither I go, thither shall you go too;
To-day will I set forth, to-morrow you.
Will this content you, Kate?

Lady. It must of force. [*Exeunt.*]

SCENE IV. *The Boar's-Head Tavern, Eastcheap.*

Enter the PRINCE, and POINS.

Prince. Ned, prithee, come out of that fat room, and
lend me thy hand to laugh a little.

Poins. Where hast been, Hal?

Prince. With three or four loggerheads amongst three
or four score hogsheads. I have sounded the very base-
string of humility. Sirrah, I am sworn brother to a leash
of drawers; and can call them all by their christen names,
as Tom, Dick, and Francis. They take it already upon their
salvation, that though I be but Prince of Wales, yet I am the
king of courtesy; and tell me flatly I am no proud Jack,

like Falstaff, but a Corinthian, a lad of mettle, a good boy, by the Lord, so they call me, and when I am king of England, I shall command all the good lads in Eastcheap. They call drinking deep, dyeing scarlet; and when you breathe in your watering, they cry 'hem!' and bid you play it off. To conclude, I am so good a proficient in one quarter of an hour, that I can drink with any tinker in his own language during my life. I tell thee, Ned, thou hast lost much honour, that thou wert not with me in this action. But, sweet Ned,—to sweeten which name of Ned, I give thee this pennyworth of sugar, clapped even now into my hand by an under-skinker, one that never spake other English in his life than 'Eight shillings and sixpence,' and 'You are welcome,' with this shrill addition, 'Anon, anon, sir! Score a pint of bastard in the Half-moon,' or so. But, Ned, to drive away the time till Falstaff come, I prithee, do thou stand in some by-room, while I question my puny drawer to what end he gave me the sugar; and do thou never leave calling 'Francis,' that his tale to me may be nothing but 'Anon.' Step aside, and I'll show thee a precedent. 31

Poins. Francis!

Prince. Thou art perfect.

Poins. Francis!

[*Exit Poins.*]

Enter FRANCIS.

Fran. Anon, anon, sir. Look down into the Pomgarnet. Ralph.

Prince. Come hither, Francis.

Fran. My lord?

Prince. How long hast thou to serve, Francis?

Fran. Forsooth, five years, and as much as to— 40

Poins. [*Within*] Francis!

Fran. Anon, anon, sir.

Prince. Five year! by'r lady, a long lease for the clinking of pewter. But, Francis, darest thou be so valiant as to play the coward with thy indenture and show it a fair pair of heels and run from it?

Fran. O Lord, sir, I'll be sworn upon all the books in England, I could find in my heart.

Poins. [*Within*] Francis!

Fran. Anon, sir. 50

Prince. How old art thou, Francis?

Fran. Let me see—about Michaelmas next I shall be—

Poins. [*Within*] Francis!

Fran. Anon, sir. Pray stay a little, my lord.

Prince. Nay, but hark you, Francis: for the sugar thou gavest me, 'twas a pennyworth, was't not?

Fran. O Lord, I would it had been two!

Prince. I will give thee for it a thousand pound: ask me when thou wilt, and thou shalt have it.

Poins. [*Within*] Francis! 60

Fran. Anon, anon.

Prince. Anon, Francis? No, Francis; but to-morrow, Francis; or Francis, o' Thursday; or indeed, Francis, when thou wilt. But, Francis!

Fran. My lord?

Prince. Wilt thou rob this leathern jerkin, crystal button, not-pated, agate-ring, puke-stocking, caddis-garter, smooth-tongue, Spanish-pouch,—

Fran. O Lord, sir, who do you mean? 69

Prince. Why, then, your brown bastard is your only drink; for look you, Francis, your white canvas doublet will sully: in Barbary, sir, it cannot come to so much.

Fran. What, sir?

Poins. [*Within*] Francis!

Prince. Away, you rogue! dost thou not hear them call?

[*Here they both call him; the drawer stands amazed, not knowing which way to go.*]

Enter Vintner.

Vint. What, standest thou still, and hearest such a calling? Look to the guests within. [*Exit Francis.*]

My lord, old Sir John, with half-a-dozen more, are at the door: shall I let them in?

Prince. Let them alone awhile, and then open the door. [*Exit Vintner.*] Poins! 81

Re-enter POINS.

Poins. Anon, anon, sir.

Prince. Sirrah, Falstaff and the rest of the thieves are at the door: shall we be merry?

Poins. As merry as crickets, my lad. But hark ye; what cunning match have you made with this jest of the drawer? come, what's the issue?

Prince. I am now of all humours that have showed themselves humours since the old days of goodman Adam to the pupil age of this present twelve o'clock at midnight.

Re-enter FRANCIS.

What's o'clock, Francis? 91

Fran. Anon, anon, sir. [*Exit.*]

Prince. That ever this fellow should have fewer words than a parrot, and yet the son of a woman! His industry is up-stairs and down-stairs; his eloquence the parcel of a reckoning. I am not yet of Percy's mind, the Hotspur of the north; he that kills me some six or seven dozen of Scots at a breakfast, washes his hands, and says to his wife 'Fie upon this quiet life! I want work.' 'O my sweet Harry,' says she, 'how many hast thou killed to-day?' 'Give my roan horse a drench,' says he; and answers 'Some fourteen,' an hour after; 'a trifle, a trifle.' I prithee, call in Falstaff: I'll play Percy, and that damned brawn shall play Dame Mortimer his wife. 'Rivo!' says the drunkard. Call in ribs, call in tallow. 105

Enter FALSTAFF, GADSHILL, BARDOLPH, and PETO;
FRANCIS following with wine.

Poins. Welcome, Jack: where hast thou been?

Fal. A plague of all cowards, I say, and a vengeance too! marry, and amen! Give me a cup of sack, boy.

Ere I lead this life long, I'll sew nether stocks and mend them and foot them too. A plague of all cowards! Give me a cup of sack, rogue. Is there no virtue extant? 111

[*He drinks.*]

Prince. Didst thou never see Titan kiss a dish of butter? pitiful-hearted Titan, that melted at the sweet tale of the sun's! if thou didst, then behold that compound.

Fal. You rogue, here's lime in this sack too: there is nothing but roguery to be found in villanous man: yet a coward is worse than a cup of sack with lime in it. A villanous coward! Go thy ways, old Jack; die when thou wilt, if manhood, good manhood, be not forgot upon the face of the earth, then am I a shotten herring. There lives not three good men unhanged in England; and one of them is fat and grows old; God help the while! a bad world, I say. I would I were a weaver; I could sing psalms or any thing. A plague of all cowards, I say still.

Prince. How now, wool-sack! what mutter you? 125

Fal. A king's son! If I do not beat thee out of thy kingdom with a dagger of lath, and drive all thy subjects afore thee like a flock of wild-geese, I'll never wear hair on my face more. You Prince of Wales!

Prince. Why, you whoreson round man, what's the matter? 131

Fal. Are not you a coward? answer me to that: and Poins there?

Poins. 'Zounds, ye fat paunch, an ye call me coward, by the Lord, I'll stab thee.

Fal. I call thee coward! I'll see thee damned ere I call thee coward: but I would give a thousand pound I could run as fast as thou canst. You are straight enough in the shoulders, you care not who sees your back: call you that backing of your friends? A plague upon such backing! give me them that will face me. Give me a cup of sack: I am a rogue, if I drunk to-day. 142

Prince. O villain! thy lips are scarce wiped since thou drunkest last.

Fal. All's one for that. [*He drinks.*] A plague of all cowards, still say I.

Prince. What's the matter?

Fal. What's the matter! there be four of us here have ta'en a thousand pound this day morning.

Prince. Where is it, Jack? where is it? 150

Fal. Where is it! taken from us it is: a hundred upon poor four of us.

Prince. What, a hundred, man?

Fal. I am a rogue, if I were not at half-sword with a dozen of them two hours together. I have 'scaped by miracle. I am eight times thrust through the doublet, four through the hose; my buckler cut through and through; my sword hacked like a hand-saw—ecce signum! I never dealt better since I was a man: all would not do. A plague of all cowards! Let them speak: if they speak more or less than truth, they are villains and the sons of darkness. 162

Prince. Speak, sirs; how was it?

Gads. We four set upon some dozen—

Fal. Sixteen at least, my lord.

Gads. And bound them.

Peto. No, no, they were not bound.

Fal. You rogue, they were bound, every man of them; or I am a Jew else, an Ebrew Jew.

Gads. As we were sharing, some six or seven fresh men set upon us— 171

Fal. And unbound the rest, and then come in the other.

Prince. What, fought you with them all?

Fal. All! I know not what you call all; but if I fought not with fifty of them, I am a bunch of radish: if there were not two or three and fifty upon poor old Jack, then am I no two-legged creature.

Prince. Pray God you have not murdered some of them.

Fal. Nay, that's past praying for: I have peppered two of them; two I am sure I have paid, two rogues in buckram suits. I tell thee what, Hal, if I tell thee a lie, spit in my face, call me horse. Thou knowest my old ward; here I lay, and thus I bore my point. Four rogues in buckram let drive at me— 185

Prince. What, four? thou saidst but two even now.

Fal. Four, Hal; I told thee four.

Poins. Ay, ay, he said four.

Fal. These four came all a-front, and mainly thrust at me. I made me no more ado but took all their seven points in my target, thus. 191

Prince. Seven? why, there were but four even now.

Fal. In buckram?

Poins. Ay, four, in buckram suits.

Fal. Seven, by these hilts, or I am a villain else.

Prince. Prithee, let him alone; we shall have more anon.

Fal. Dost thou hear me, Hal?

Prince. Ay, and mark thee too, Jack.

Fal. Do so, for it is worth the listening to. These nine in buckram that I told thee of— 201

Prince. So, two more already.

Fal. Their points being broken,—

Poins. Down fell their hose.

Fal. Began to give me ground: but I followed me close, came in foot and hand; and with a thought seven of the eleven I paid.

Prince. O monstrous! eleven buckram men grown out of two! 209

Fal. But, as the devil would have it, three misbegotten knaves in Kendal green came at my back and let drive at me; for it was so dark, Hal, that thou couldst not see thy hand.

Prince. These lies are like their father that begets them;

gross as a mountain, open, palpable. Why, thou clay-brained guts, thou knotty-pated fool, thou whoreson, obscene, greasy tallow-catch,—

Fal. What, art thou mad? art thou mad? is not the truth the truth? 219

Prince. Why, how couldst thou know these men in Kendal green, when it was so dark thou couldst not see thy hand? come, tell us your reason: what sayest thou to this?

Poins. Come, your reason, Jack, your reason.

Fal. What, upon compulsion? 'Zounds, an I were at the strappado, or all the racks in the world, I would not tell you on compulsion! Give you a reason on compulsion! if reasons were as plentiful as blackberries, I would give no man a reason upon compulsion, I. 229

Prince. I'll be no longer guilty of this sin; this sanguine coward, this bed-presser, this horse-back-breaker, this huge hill of flesh,—

Fal. 'Sblood, you starveling, you elf-skin, you dried neat's tongue, you stock-fish! O for breath to utter what is like thee! you tailor's-yard, you sheath, you bow-case, you vile standing tuck,—

Prince. Well, breathe awhile, and then to it again: and when thou hast tired thyself in base comparisons, hear me speak but this.

Poins. Mark, Jack. 240

Prince. We two saw you four set on four and bound them, and were masters of their wealth. Mark now, how a plain tale shall put you down. Then did we two set on you four; and, with a word, out-faced you from your prize, and have it; yea, and can show it you here in the house: and, Falstaff, you carried your guts away as nimbly, with as quick dexterity, and roared for mercy and still run and roared, as ever I heard bull-calf. What a slave art thou, to hack thy sword as thou hast done, and then say it was in fight! What trick, what device, what starting-

hole, canst thou now find out to hide thee from this open and apparent shame? 252

Poins. Come, let's hear, Jack; what trick hast thou now?

Fal. By the Lord, I knew ye as well as he that made ye. Why, hear you, my masters: was it for me to kill the heir-apparent? should I turn upon the true prince? why, thou knowest I am as valiant as Hercules: but beware instinct; the lion will not touch the true prince. Instinct is a great matter; I was now a coward on instinct. I shall think the better of myself and thee during my life; I for a valiant lion, and thou for a true prince. But, by the Lord, lads, I am glad you have the money. Hostess, clap to the doors: watch to-night, pray to-morrow. Gallants, lads, boys, hearts of gold, all the titles of good fellowship come to you! What, shall we be merry? shall we have a play extempore?

Prince. Content; and the argument shall be thy running away.

Fal. Ah, no more of that, Hal, an thou lovest me! 270

Enter Hostess.

Host. O Jesu, my lord the prince!

Prince. How now, my lady the hostess! what sayest thou to me?

Host. Marry, my lord, there is a nobleman of the court at door would speak with you: he says he comes from your father.

Prince. Give him as much as will make him a royal man, and send him back again to my mother.

Fal. What manner of man is he?

Host. An old man. 280

Fal. What doth gravity out of his bed at midnight? Shall I give him his answer?

Prince. Prithee, do, Jack.

Fal. Faith, and I'll send him packing. [Exit.

Prince. Now, sirs: by'r lady, you fought fair; so did you, Peto; so did you, Bardolph: you are lions too, you ran away upon instinct, you will not touch the true prince; no, fie!

Bard. Faith, I ran when I saw others run.

Prince. Faith, tell me now in earnest, how came Falstaff's sword so hacked? 291

Peto. Why, he hacked it with his dagger, and said he would swear truth out of England but he would make you believe it was done in fight, and persuaded us to do the like.

Bard. Yea, and to tickle our noses with spear-grass to make them bleed, and then to beslobber our garments with it and swear it was the blood of true men. I did that I did not this seven year before, I blushed to hear his monstrous devices. 300

Prince. O villain, thou stolest a cup of sack eighteen years ago, and wert taken with the manner, and ever since thou hast blushed extempore. Thou hadst fire and sword on thy side, and yet thou rannest away: what instinct hadst thou for it?

Bard. My lord, do you see these meteors? do you behold these exhalations?

Prince. I do.

Bard. What think you they portend?

Prince. Hot livers and cold purses. 310

Bard. Choler, my lord, if rightly taken.

Prince. No, if rightly taken, halter.

Re-enter FALSTAFF.

Here comes lean Jack, here comes bare-bone. How now, my sweet creature of bombast! How long is't ago, Jack, since thou sawest thine own knee?

Fal. My own knee! when I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring: a plague of sighing and

grief! it blows a man up like a bladder. There's villanous news abroad: here was Sir John Bracy from your father; you must to the court in the morning. That same mad fellow of the north, Percy, and he of Wales, that gave Amamon the bastinado, and made Lucifer cuckold, and swore the devil his true liegeman upon the cross of a Welsh hook—what a plague call you him? 325

Poins. O, Glendower.

Fal. Owen, Owen, the same; and his son-in-law Mortimer, and old Northumberland, and that sprightly Scot of Scots, Douglas, that runs o' horseback up a hill perpendicular,— 330

Prince. He that rides at high speed and with his pistol kills a sparrow flying.

Fal. You have hit it.

Prince. So did he never the sparrow.

Fal. Well, that rascal hath good mettle in him; he will not run.

Prince. Why, what a rascal art thou then, to praise him so for running!

Fal. O' horseback, ye cuckoo; but afoot he will not budge a foot. 340

Prince. Yes, Jack, upon instinct.

Fal. I grant ye, upon instinct. Well, he is there too, and one Mordake, and a thousand blue-caps more: Worcester is stolen away to-night; thy father's beard is turned white with the news: you may buy land now as cheap as stinking mackerel. But tell me, Hal, art not thou horrible afeard? thou being heir-apparent, could the world pick thee out three such enemies again as that fiend Douglas, that spirit Percy, and that devil Glendower? Art thou not horribly afraid? doth not thy blood thrill at it? 350

Prince. Not a whit, i' faith; I lack some of thy instinct.

Fal. Well, thou wilt be horribly chid to-morrow when thou comest to thy father: if thou love me, practise an answer.

Prince. Do thou stand for my father, and examine me upon the particulars of my life.

Fal. Shall I? content: this chair shall be my state, this dagger my sceptre, and this cushion my crown.

Prince. Thy state is taken for a joined-stool, thy golden sceptre for a leaden dagger, and thy precious rich crown for a pitiful bald crown! 361

Fal. Well, an the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack to make my eyes look red, that it may be thought I have wept; for I must speak in passion, and I will do it in King Cambyeses' vein.

Prince. Well, here is my leg.

Fal. And here is my speech. Stand aside, nobility.

Host. O Jesu, this is excellent sport, i' faith! ✓

Fal. Weep not, sweet queen; for trickling tears are vain. 371

Host. O, the father, how he holds his countenance!

Fal. For God's sake, lords, convey my tristful queen; For tears do stop the flood-gates of her eyes.

Host. O Jesu, he doth it as like one of these harlotry players as ever I see!

Fal. Peace, good pint-pot; peace, good tickle-brain. Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears. That thou art my son, I have partly thy mother's word, partly my own opinion, but chiefly a villanous trick of thine eye and a foolish hanging of thy nether lip, that doth warrant me. If then thou be son to me, here lies the point; why, being son to me, art thou so pointed at? Shall the blessed sun of heaven prove a micher and eat blackberries? a question not to be asked. Shall the son of England prove a thief and take purses? a question to be asked. There is a thing, Harry, which thou hast often heard of, and it

is known to many in our land by the name of pitch : this pitch, as ancient writers do report, doth defile ; so doth the company thou keepest : for, Harry, now I do not speak to thee in drink but in tears, not in pleasure but in passion, not in words only, but in woes also : and yet there is a virtuous man whom I have often noted in thy company, but I know not his name. ✓

397

Prince. What manner of man, an it like your majesty?

Fal. A goodly portly man, i' faith, and a corpulent ; of a cheerful look, a pleasing eye, and a most noble carriage ; and, as I think, his age some fifty, or, by'r lady, inclining to three score ; and now I remember me, his name is Falstaff : if that man should be lewdly given, he deceiveth me ; for, Harry, I see virtue in his looks. If then the tree may be known by the fruit, as the fruit by the tree, then, peremptorily I speak it, there is virtue in that Falstaff : him keep with, the rest banish. And tell me now, thou naughty varlet, tell me, where hast thou been this month?

Prince. Dost thou speak like a king? Do thou stand for me, and I'll play my father.

410

Fal. Depose me? if thou dost it half so gravely, so majestically, both in word and matter, hang me up by the heels for a rabbit-sucker or a poulter's hare.

Prince. Well, here I am set.

Fal. And here I stand : judge, my masters.

Prince. Now, Harry, whence come you?

Fal. My noble lord, from Eastcheap.

Prince. The complaints I hear of thee are grievous.

Fal. 'Sblood, my lord, they are false : nay, I'll tickle ye for a young prince, i' faith.

420

Prince. Swear'st thou, ungracious boy? henceforth ne'er look on me. Thou art violently carried away from grace : there is a devil haunts thee in the likeness of an old fat man ; a tun of man is thy companion. Why dost thou converse with that trunk of humours, that bolting-hutch of beastliness, that swollen parcel of dropsies, that huge

bombard of sack, that stuffed cloak-bag of guts, that roasted Manningtree ox with the pudding in his belly, that reverend vice, that grey iniquity, that father ruffian, that vanity in years? Wherein is he good, but to taste sack and drink it? wherein neat and cleanly, but to carve a capon and eat it? wherein cunning, but in craft? wherein crafty, but in villany? wherein villanous, but in all things? wherein worthy, but in nothing?

Fal. I would your grace would take me with you: whom means your grace?

Prince. That villanous abominable misleader of youth, Falstaff, that old white-bearded Satan.

Fal. My lord, the man I know.

Prince. I know thou dost. 440

Fal. But to say I know more harm in him than in myself, were to say more than I know. That he is old, the more the pity, his white hairs do witness it; but that he is, saving your reverence, a whoremaster, that I utterly deny. If sack and sugar be a fault, God help the wicked! if to be old and merry be a sin, then many an old host that I know is damned: if to be fat be to be hated, then Pharaoh's lean kine are to be loved. No, my good lord; banish Peto, banish Bardolph, banish Poins: but for sweet Jack Falstaff, kind Jack Falstaff, true Jack Falstaff, valiant Jack Falstaff, and therefore more valiant, being, as he is, old Jack Falstaff, banish not him thy Harry's company, banish not him thy Harry's company: banish plump Jack, and banish all the world. 454

Prince. I do, I will. [A knocking heard.]

[*Exeunt Hostess, Francis, and Bardolph.*]

Re-enter BARDOLPH, running.

Bard. O, my lord, my lord! the sheriff with a most monstrous watch is at the door.

Fal. Out, ye rogue! Play out the play: I have much to say in the behalf of that Falstaff.

Re-enter the Hostess.

Host. O Jesu, my lord, my lord! 460

Prince. Heigh, heigh! the devil rides upon a fiddlestick:
what's the matter?

Host. The sheriff and all the watch are at the door:
they are come to search the house. Shall I let them in?

Fal. Dost thou hear, Hal? never call a true piece of
gold a counterfeit: thou art essentially mad, without seem-
ing so.

Prince. And thou a natural coward, without instinct.

Fal. I deny your major: if you will deny the sheriff,
so; if not, let him enter: if I become not a cart as well
as another man, a plague on my bringing up! I hope
I shall as soon be strangled with a halter as another. 472

Prince. Go, hide thee behind the arras: the rest walk
up above. Now, my masters, for a true face and good
conscience.

Fal. Both which I have had: but their date is out,
and therefore I'll hide me.

Prince. Call in the sheriff.

[Exeunt all except the Prince and Peto.]

Enter Sheriff and the Carrier.

Now, master sheriff, what is your will with me?

Sher. First, pardon me, my lord. A hue and cry
Hath follow'd certain men unto this house. 481

Prince. What men?

Sher. One of them is well known, my gracious lord,
A gross fat man.

Car. As fat as butter.

Prince. The man, I do assure you, is not here;
For I myself at this time have employ'd him.
And, sheriff, I will engage my word to thee
That I will, by to-morrow dinner-time,
Send him to answer thee, or any man,

For any thing he shall be charged withal: 490
And so let me entreat you leave the house.

Sher. I will, my lord. There are two gentlemen
Have in this robbery lost three hundred marks.

Prince. It may be so: if he have robb'd these men,
He shall be answerable; and so farewell.

Sher. Good night, my noble lord.

Prince. I think it is good morrow, is it not?

Sher. Indeed, my lord, I think it be two o'clock.

[*Exeunt Sheriff and Carrier.*]

Prince. This oily rascal is known as well as Paul's.
Go, call him forth. 500

Peto. Falstaff!—Fast asleep behind the arras, and snort-
ing like a horse.

Prince. Hark, how hard he fetches breath. Search his
pockets. [*He searcheth his pockets, and findeth certain
papers.*] What hast thou found?

Peto. Nothing but papers, my lord.

Prince. Let's see what they be: read them.

Peto. [*Reads*] Item, A capon, . . . 2s. 2d.
Item, Sauce, . . . 4d.
Item, Sack, two gallons, . . . 5s. 8d.
Item, Anchovies and sack after
supper, . . . 2s. 6d.
Item, Bread, . . . ob.

Prince. O monstrous! but one half-pennyworth of bread
to this intolerable deal of sack! What there is else, keep
close; we'll read it at more advantage: there let him sleep
till day. I'll to the court in the morning. We must all
to the wars, and thy place shall be honourable. I'll procure
this fat rogue a charge of foot; and I know his death will
be a march of twelve-score. The money shall be paid back
again with advantage. Be with me betimes in the morning;
and so, good morrow, Peto. 522

Peto. Good morrow, good my lord.

[*Exeunt.*]

ACT III.

SCENE I. *Bangor. The Archdeacon's house.**Enter* HOTSPUR, WORCESTER, MORTIMER, *and*
GLENDOWER.*Mort.* These promises are fair, the parties sure,
And our induction full of prosperous hope.*Hot.* Lord Mortimer, and cousin Glendower,
Will you sit down?
And uncle Worcester: a plague upon it!
I have forgot the map.*Glend.* No, here it is.
Sit, cousin Percy; sit, good cousin Hotspur,
For by that name as oft as Lancaster
Doth speak of you, his cheek looks pale, and with
A rising sigh he wisheth you in heaven. 10*Hot.* And you in hell, as oft as he hears Owen Glendower spoke of.*Glend.* I cannot blame him: at my nativity
The front of heaven was full of fiery shapes,
Of burning cressets; and at my birth
The frame and huge foundation of the earth
Shaked like a coward.*Hot.* Why, so it would have done at the same season,
if your mother's cat had but kittened, though yourself had
never been born. 20*Glend.* I say the earth did shake when I was born.*Hot.* And I say the earth was not of my mind,
If you suppose as fearing you it shook.*Glend.* The heavens were all on fire, the earth did
tremble.*Hot.* O, then the earth shook to see the heavens on
fire,
And not in fear of your nativity.

Diseased nature oftentimes breaks forth
 In strange eruptions; oft the teeming earth
 Is with a kind of colic pinch'd and vex'd
 By the imprisoning of unruly wind 30
 Within her womb; which, for enlargement striving,
 Shakes the old beldam earth and topples down
 Steeples and moss-grown towers. At your birth
 Our grandam earth, having this distemperature,
 In passion shook.

Glend. Cousin, of many, men
 I do not bear these crossings. Give me leave
 To tell you once again that at my birth
 The front of heaven was full of fiery shapes,
 The goats ran from the mountains, and the herds
 Were strangely clamorous to the frighted fields. 40
 These signs have mark'd me extraordinary;
 And all the courses of my life do show
 I am not in the roll of common men.
 Where is he living, clipp'd in with the sea
 That chides the banks of England, Scotland, Wales,
 Which calls me pupil, or hath read to me?
 And bring him out that is but woman's son
 Can trace me in the tedious ways of art,
 And hold me pace in deep experiments.

Hot. I think there's no man speaks better Welsh
 I'll to dinner. 51

Mort. Peace, cousin Percy; you will make him mad.

Glend. I can call spirits from the vasty deep.

Hot. Why, so can I, or so can any man;
 But will they come when you do call for them?

Glend. Why, I can teach you, cousin, to command
 The devil.

Hot. And I can teach thee, coz, to shame the devil
 By telling truth: tell truth, and shame the devil.
 If thou have power to raise him, bring him hither, 60
 And I'll be sworn I have power to shame him hence.
 O, while you live, tell truth and shame the devil!

Mort. Come, come, no more of this unprofitable chat.

Glend. Three times hath Henry Bolingbroke made head

Against my power; thrice from the banks of Wye
And sandy-bottom'd Severn have I sent him
Bootless home and weather-beaten back.

Hot. Home without boots, and in foul weather too!
How 'scapes he agues, in the devil's name?

Glend. Come, here's the map: shall we divide our
right 70

According to our threefold order ta'en?

Mort. The archdeacon hath divided it
Into three limits very equally:
England, from Trent and Severn hitherto,
By south and east is to my part assign'd:
All westward, Wales beyond the Severn shore,
And all the fertile land within that bound,
To Owen Glendower: and, dear coz, to you
The remnant northward, lying off from Trent.
And our indentures tripartite are drawn; 80
Which being sealed interchangeably,
A business that this night may execute,
To-morrow, cousin Percy, you and I
And my good Lord of Worcester will set forth
To meet your father and the Scottish power,
As is appointed us, at Shrewsbury.
My father Glendower is not ready yet,
Nor shall we need his help these fourteen days.
Within that space you may have drawn together
Your tenants, friends and neighbouring gentlemen. 90

Glend. A shorter time shall send me to you, lords:
And in my conduct shall your ladies come;
From whom you now must steal and take no leave,
For there will be a world of water shed
Upon the parting of your wives and you.

Hot. Methinks my moiety, north from Burton here,
In quantity equals not one of yours:

See how this river comes me cranking in,
And cuts me from the best of all my land
A huge half-moon, a monstrous cantle out. 100
I'll have the current in this place damm'd up;
And here the smug and silver Trent shall run
In a new channel, fair and evenly;
It shall not wind with such a deep indent,
To rob me of so rich a bottom here.

Glend. Not wind? it shall, it must; you see it doth.

Mori. Yea, but
Mark how he bears his course, and runs me up
With like advantage on the other side;
Gelding the opposed continent as much 110
As on the other side it takes from you.

Wor. Yea, but a little charge will trench him here
And on this north side win this cape of land;
And then he runs straight and even.

Hot. I'll have it so: a little charge will do it.

Glend. I'll not have it alter'd.

Hot. Will not you?

Glend. No, nor you shall not.

Hot. Who shall say me nay?

Glend. Why, that will I.

Hot. Let me not understand you, then; speak it in
Welsh. 120

Glend. I can speak English, lord, as well as you;
For I was train'd up in the English court;
Where, being but young, I framed to the harp
Many an English ditty lovely well
And gave the tongue a helpful ornament,
A virtue that was never seen in you.

Hot. Marry,
And I am glad of it with all my heart:
I had rather be a kitten and cry mew
Than one of these same metre ballad-mongers; 130
I had rather hear a brazen canstick turn'd,

Or a dry wheel grate on the axle-tree;
And that would set my teeth nothing on edge,
Nothing so much as mincing poetry:
'Tis like the forced gait of a shuffling nag.

Glend. Come, you shall have Trent turn'd.

Hot. I do not care: I'll give thrice so much land
To any well-deserving friend;
But in the way of bargain, mark ye me,
I'll cavil on the ninth part of a hair. 140
Are the indentures drawn? shall we be gone?

Glend. The moon shines fair; you may away by night:
I'll haste the writer and withal
Break with your wives of your departure hence:
I am afraid my daughter will run mad,
So much she doteth on her Mortimer. [Exit.]

Mort. Fie, cousin Percy! how you cross my father!

Hot. I cannot choose: sometimes he angers me
With telling me of the moldwarp and the ant,
Of the dreamer Merlin and his prophecies, 150
And of a dragon and a finless fish,
A clip-wing'd griffin and a moulten raven,
A couching lion and a ramping cat,
And such a deal of skimble-skamble stuff
As puts me from my faith. I tell you what;
He held me last night at least nine hours
In reckoning up the several devils' names
That were his lackeys: I cried 'hum,' and 'well, go to,'
But mark'd him not a word. O, he is as tedious
As a tired horse, a railing wife; 160
Worse than a smoky house: I had rather live
With cheese and garlic in a windmill, far,
Than feed on cates and have him talk to me
In any summer-house in Christendom.

Mort. In faith, he is a worthy gentleman,
Exceedingly well read, and profited
In strange concealments, valiant as a lion,
And wondrous affable, and as bountiful

As mines of India. Shall I tell you, cousin?
 He holds your temper in a high respect, 170
 And curbs himself even of his natural scope
 When you come 'cross his humour; faith, he does:
 I warrant you, that man is not alive
 Might so have tempted him as you have done,
 Without the taste of danger and reproof:
 But do not use it oft, let me entreat you.

Wor. In faith, my lord, you are too wilful-blame;
 And since your coming hither have done enough
 To put him quite beside his patience.
 You must needs learn, lord, to amend this fault: 180
 Though sometimes it show greatness, courage, blood,—
 And that's the dearest grace it renders you,—
 Yet oftentimes it doth present harsh rage,
 Defect of manners, want of government,
 Pride, haughtiness, opinion and disdain:
 The least of which haunting a nobleman
 Loseth men's hearts, and leaves behind a stain
 Upon the beauty of all parts besides,
 Beguiling them of commendation.

Hot. Well, I am school'd: good manners be your
 speed! 190
 Here come our wives, and let us take our leave.

Re-enter GLENDOWER with the ladies.

Mort. This is the deadly spite that angers me;
 My wife can speak no English, I no Welsh.

Glend. My daughter weeps: she will not part with
 you;
 She'll be a soldier too, she'll to the wars.

Mort. Good father, tell her that she and my aunt Percy
 Shall follow in your conduct speedily.

*[Glendower speaks to her in Welsh, and she answers
 him in the same.]*

Glend. She is desperate here; a peevish self-will'd har-
 lotry, one that no persuasion can do good upon.

[The lady speaks in Welsh.]

Mort. I understand thy looks : that pretty Welsh 200
Which thou pour'st down from these swelling heavens
I am too perfect in ; and, but for shame,
In such a parley should I answer thee.

[*The lady speaks again in Welsh.*]

I understand thy kisses and thou mine,
And that's a feeling disputation :
But I will never be a truant, love,
'Till I have learn'd thy language ; for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute. 210

Glend. Nay, if you melt, then will she run mad.

[*The lady speaks again in Welsh.*]

Mort. O, I am ignorance itself in this !

Glend. She bids you on the wanton rushes lay you down
And rest your gentle head upon her lap,
And she will sing the song that pleaseth you
And on your eyelids crown the god of sleep,
Charming your blood with pleasing heaviness,
Making such difference 'twixt wake and sleep
As is the difference betwixt day and night
The hour before the heavenly-harness'd team 220
Begins his golden progress in the east.

Mort. With all my heart I'll sit and hear her sing :
By that time will our book, I think, be drawn.

Glend. Do so ;
And those musicians that shall play to you
Hang in the air a thousand leagues from hence,
And straight they shall be here : sit, and attend.

Hot. Come, Kate, thou art perfect in lying down : come,
quick, quick, that I may lay my head in thy lap. 229

Lady P. Go, ye giddy goose. [*The music plays.*]

Hot. Now I perceive the devil understands Welsh ;
And 'tis no marvel he is so humorous.
By'r lady, he is a good musician.

Lady P. Then should you be nothing but musical, for you are altogether governed by humours. Lie still, ye thief, and hear the lady sing in Welsh.

Hot. I had rather hear Lady, my brach, howl in Irish.

Lady P. Wouldst thou have thy head broken?

Hot. No.

Lady P. Then be still.

240

Hot. Neither; 'tis a woman's fault.

Lady P. Now God help thee!

Hot. To the Welsh lady's bed.

Lady P. What's that?

Hot. Peace! she sings.

[*Here the lady sings a Welsh song.*]

Hot. Come, Kate, I'll have your song too.

Lady P. Not mine, in good sooth.

Hot. Not yours, in good sooth! Heart! you swear like a comfit-maker's wife. 'Not you, in good sooth,' and 'as true as I live,' and 'as God shall mend me,' and 'as sure as day,'

251

And givest such sarcenet surety for thy oaths,
As if thou never walk'st further than Finsbury.
Swear me, Kate, like a lady as thou art,
A good mouth-filling oath, and leave 'in sooth,'
And such protest of pepper-gingerbread,
To velvet-guards and Sunday-citizens.
Come, sing.

Lady P. I will not sing.

259

Hot. 'Tis the next way to turn tailor, or be red-breast teacher. An the indentures be drawn, I'll away within these two hours; and so, come in when ye will. [Exit.]

Glend. Come, come, Lord Mortimer; you are as slow
As hot Lord Percy is on fire to go.
By this our book is drawn; we'll but seal,
And then to horse immediately.

Mort.

With all my heart. [Exeunt.]

SCENE II. *London. The palace.*

Enter the KING, PRINCE OF WALES, and others.

King. Lords, give us leave; the Prince of Wales and I
Must have some private conference: but be near at hand,
For we shall presently have need of you. [*Exeunt Lords.*]
I know not whether God will have it so,
For some displeasing service I have done,
That, in his secret doom, out of my blood
He'll breed revengement and a scourge for me;
But thou dost in thy passages of life
Make me believe that thou art only mark'd
For the hot vengeance and the rod of heaven
To punish my mistreadings. Tell me else,
Could such inordinate and low desires,
Such poor, such bare, such lewd, such mean attempts,
Such barren pleasures, rude society,
As thou art match'd withal and grafted to,
Accompany the greatness of thy blood
And hold their level with thy princely heart?

Prince. So please your majesty, I would I could
Quit all offences with as clear excuse
As well as I am doubtless I can purge
Myself of many I am charged withal:
Yet such extenuation let me beg,
As, in reproof of many tales devised,
Which oft the ear of greatness needs must hear,
By smiling pick-thanks and base newsmongers,
I may, for some things true, wherein my youth
Hath faulty wander'd and irregular,
Find pardon on my true submission.

King. God pardon thee! yet let me wonder, Harry,
At thy affections, which do hold a wing
Quite from the flight of all thy ancestors.
Thy place in council thou hast rudely lost,
Which by thy younger brother is supplied,

And art almost an alien to the hearts
Of all the court and princes of my blood :
The hope and expectation of thy time
Is ruin'd, and the soul of every man
Prophetically doth forethink thy fall.
Had I so lavish of my presence been,
So common-hackney'd in the eyes of men, 40
So stale and cheap to vulgar company,
Opinion, that did help me to the crown,
Had still kept loyal to possession,
And left me in reputeless banishment,
A fellow of no mark nor likelihood.
By being seldom seen, I could not stir
But like a comet I was wonder'd at ;
That men would tell their children ' This is he ; '
Others would say ' Where, which is Bolingbroke ? '
And then I stole all courtesy from heaven, 50
And dress'd myself in such humility
That I did pluck allegiance from men's hearts,
Loud shouts and salutations from their mouths,
Even in the presence of the crowned king.
Thus did I keep my person fresh and new ;
My presence, like a robe pontifical,
Ne'er seen but wonder'd at : and so my state,
Seldom but sumptuous, showed like a feast
And wan by rareness such solemnity.
The skipping king, he ambled up and down 60
With shallow jesters and rash bavin wits,
Soon kindled and soon burnt ; carded his state,
Mingled his royalty with capering fools,
Had his great name profaned with their scorns,
And gave his countenance, against his name,
To laugh at gibing boys and stand the push
Of every beardless vain comparative,
Grew a companion to the common streets,
Enseoff'd himself to popularity ;
That, being daily swallow'd by men's eyes, 70
They surfeited with honey and began

To loathe the taste of sweetness, whereof a little
More than a little is by much too much.
So when he had occasion to be seen,
He was but as the cuckoo is in June,
Heard, not regarded; seen, but with such eyes
As, sick and blunted with community,
Afford no extraordinary gaze,
Such as is bent on sun-like majesty
When it shines seldom in admiring eyes; 80
But rather drowzed and hung their eyelids down,
Slept in his face and render'd such aspect
As cloudy men use to their adversaries,
Being with his presence glutted, gorged and full.
And in that very line, Harry, standest thou;
For thou hast lost thy princely privilege
With vile participation: not an eye
But is a-weary of thy common sight,
Save mine, which hath desired to see thee more;
Which now doth that I would not have it do, 90
Make blind itself with foolish tenderness.

Prince. I shall hereafter, my thrice gracious lord,
Be more myself.

King. For all the world
As thou art to this hour was Richard then
When I from France set foot at Ravenspurgh,
And even as I was then is Percy now.
Now, by my sceptre and my soul to boot,
He hath more worthy interest to the state
Than thou the shadow of succession;
For of no right, nor colour like to right, 100
He doth fill fields with harness in the realm,
Turns head against the lion's armed jaws,
And, being no more in debt to years than thou,
Leads ancient lords and reverend bishops on
To bloody battles and to bruising arms.
What never-dying honour hath he got
Against renowned Douglas! whose high deeds,
Whose hot incursions and great name in arms

Holds from all soldiers chief majority
And military title capital 110
Through all the kingdoms that acknowledge Christ :
Thrice hath this Hotspur, Mars in swathing clothes,
This infant warrior, in his enterprizes
Discomfited great Douglas, ta'en him once,
Enlarged him and made a friend of him,
To fill the mouth of deep defiance up
And shake the peace and safety of our throne.
And what say you to this? Percy, Northumberland,
The Archbishop's grace of York, Douglas, Mortimer,
Capitulate against us and are up. 120
But wherefore do I tell these news to thee?
Why, Harry, do I tell thee of my foes,
Which art my near'st and dearest enemy?
Thou that art like enough, through vassal fear,
Base inclination and the start of spleen,
To fight against me under Percy's pay,
To dog his heels and curtsy at his frowns,
To show how much thou art degenerate.

Prince. Do not think so ; you shall not find it so :
And God forgive them that so much have sway'd 130
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head
And in the closing of some glorious day
Be bold to tell you that I am your son ;
When I will wear a garment all of blood,
And stain my favours in a bloody mask,
Which, wash'd away, shall scour my shame with it :
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praised knight, 140
And your unthought-of Harry chance to meet. ✓
For every honour sitting on his helm,
Would they were multitudes, and on my head
My shames redoubled ! for the time will come,
That I shall make this northern youth exchange
His glorious deeds for my indignities.

Percy is but my factor, good my lord,
 To engross up glorious deeds on my behalf;
 And I will call him to so strict account,
 That he shall render every glory up, 150
 Yea, even the slightest worship of his time,
 Or I will tear the reckoning from his heart.
 This, in the name of God, I promise here:
 The which if He be pleased I shall perform,
 I do beseech your majesty may salve
 The long-grown wounds of my intemperance:
 If not, the end of life cancels all bands;
 And I will die a hundred thousand deaths
 Ere break the smallest parcel of this vow.

King. A hundred thousand rebels die in this: 160
 Thou shalt have charge and sovereign trust herein.

Enter BLUNT.

How now, good Blunt? thy looks are full of speed.

Blunt. So hath the business that I come to speak of.
 Lord Mortimer of Scotland hath sent word
 That Douglas and the English rebels met
 The eleventh of this month at Shrewsbury:
 A mighty and a fearful head they are,
 If promises be kept on every hand,
 As ever offer'd foul play in a state.

King. The Earl of Westmoreland set forth to-day; 170
 With him my son, Lord John of Lancaster;
 For this advertisement is five days old:
 On Wednesday next, Harry, you shall set forward;
 On Thursday we ourselves will march: our meeting
 Is Bridgenorth: and, Harry, you shall march
 Through Gloucestershire; by which account,
 Our business valued, some twelve days hence
 Our general forces at Bridgenorth shall meet.
 Our hands are full of business: let's away;
 Advantage feeds him fat, while men delay.

180
[Exeunt.]

SCENE III. *Eastcheap. The Boar's-Head Tavern.**Enter FALSTAFF and BARDOLPH.*

Fal. Bardolph, am I not fallen away vilely since this last action? do I not bate? do I not dwindle? Why, my skin hangs about me like an old lady's loose gown: I am withered like an old apple-john. Well, I'll repent, and that suddenly, while I am in some liking; I shall be out of heart shortly, and then I shall have no strength to repent. An I have not forgotten what the inside of a church is made of, I am a peppercorn, a brewer's horse: the inside of a church! Company, villanous company, hath been the spoil of me. 10

Bard. Sir John, you are so fretful, you cannot live long.

Fal. Why, there is it: come sing me a song; make me merry. I was as virtuously given as a gentleman need to be; virtuously enough; swore little; diced not above seven times a week; paid money that I borrowed, three or four times; lived well, and in good compass: and now I live out of all order, out of all compass.

Bard. Why, you are so fat, Sir John, that you must needs be out of all compass, out of all reasonable compass, Sir John. 20

Fal. Do thou amend thy face, and I'll amend my life: thou art our admiral, thou bearest the lantern in the poop, but 'tis in the nose of thee; thou art the Knight of the Burning Lamp.

Bard. Why, Sir John, my face does you no harm. 25

Fal. No, I'll be sworn; I make as good use of it as many a man doth of a Death's-head or a memento mori: I never see thy face but I think upon hell-fire, and Dives that lived in purple; for there he is in his robes, burning, burning. If thou wert any way given to virtue, I would swear by thy face; my oath should be, 'By this fire, that's God's angel:' but thou art altogether given over; and

wert indeed, but for the light in thy face, the son of utter darkness. When thou rannest up Gadshill in the night to catch my horse, if I did not think thou hadst been an ignis fatuus or a ball of wildfire, there's no purchase in money. O, thou art a perpetual triumph, an everlasting bonfire-light! Thou hast saved me a thousand marks in links and torches, walking with thee in the night betwixt tavern and tavern: but the sack that thou hast drunk me would have bought me lights as good cheap at the dearest chandler's in Europe. I have maintained that salamander of yours with fire any time this two and thirty years; God reward me for it! 44

Bard. 'Sblood, I would my face were in your belly!

Fal. God-a-mercy! so should I be sure to be heart-burned.

Enter HOSTESS.

How now, Dame Partlet the hen! have you inquired yet who picked my pocket? 49

Host. Why, Sir John, what do you think, Sir John? do you think I keep thieves in my house? I have searched, I have inquired, so has my husband, man by man, boy by boy, servant by servant: the tithe of a hair was never lost in my house before.

Fal. Ye lie, hostess: Bardolph was shaved and lost many a hair; and I'll be sworn my pocket was picked. Go to, you are a woman, go.

Host. Who, I? no; I defy thee: God's light, I was never called so in mine own house before.

Fal. Go to, I know you well enough. 60

Host. No, Sir John; you do not know me, Sir John. I know you, Sir John: you owe me money, Sir John; and now you pick a quarrel to beguile me of it: I bought you a dozen of shirts to your back.

Fal. Dowlas, filthy dowlas: I have given them away to bakers' wives, and they have made bolters of them.

Host. Now, as I am a true woman, holland of eight

shillings an ell. You owe money here besides, Sir John, for your diet and by-drinkings, and money lent you, four and twenty pound. 70

Fal. He had his part of it; let him pay.

Host. He? alas, he is poor; he hath nothing.

Fal. How! poor? look upon his face; what call you rich? let them coin his nose, let them coin his cheeks: I'll not pay a denier. What, will you make a younker of me? shall I not take mine ease in mine inn but I shall have my pocket picked? I have lost a seal-ring of my grandfather's worth forty mark.

Host. O Jesu, I have heard the prince tell him, I know not how oft, that that ring was copper! 80

Fal. How! the prince is a Jack, a sneak-cup: 'sblood, an he were here, I would cudgel him like a dog, if he would say so.

Enter the PRINCE and PETO, marching, and FALSTAFF meets them playing on his truncheon like a fife.

How now, lad! is the wind in that door, i' faith? must we all march?

Bard. Yea, two and two, Newgate fashion.

Host. My lord, I pray you, hear me.

Prince. What sayest thou, Mistress Quickly? How doth thy husband? I love him well; he is an honest man.

Host. Good my lord, hear me. 90

Fal. Prithee, let her alone, and list to me.

Prince. What sayest thou, Jack?

Fal. The other night I fell asleep here behind the arras and had my pocket picked.

Prince. What didst thou lose, Jack?

Fal. Wilt thou believe me, Hal? three or four bonds of forty pound a-piece, and a seal-ring of my grandfather's.

Prince. A trifle, some eight-penny matter.

Host. So I told him, my lord; and I said I heard your grace say so: and, my lord, he speaks most vilely

of you, like a foul-mouthed man as he is; and said he would cudgel you. 102

Prince. What! he did not?

Host. There's neither faith, truth, nor womanhood in me else.

Fal. There's no more faith in thee than in a stewed prune; nor no more truth in thee than in a drawn fox; and for womanhood, Maid Marian may be the deputy's wife of the ward to thee. Go, you thing, go.

Host. Say, what thing? what thing? 110

Fal. What thing! why, a thing to thank God on.

Host. I am no thing to thank God on, I would thou shouldst know it; I am an honest man's wife: and, setting thy knighthood aside, thou art a knave to call me so.

Fal. Setting thy womanhood aside, thou art a beast to say otherwise.

Host. Say, what beast, thou knave, thou?

Fal. What beast! why, an otter.

Prince. An otter, Sir John! why an otter?

Fal. Why, she's neither fish nor flesh; a man knows not where to have her. 121

Host. Thou art an unjust man in saying so: thou or any man knows where to have me, thou knave, thou!

Prince. Thou sayest true, hostess; and he slanders thee most grossly.

Host. So he doth you, my lord; and said this other day you ought him a thousand pound.

Prince. Sirrah, do I owe you a thousand pound?

Fal. A thousand pound, Hal! a million: thy love is worth a million: thou owest me thy love. 130

Host. Nay, my lord, he called you Jack, and said he would cudgel you.

Fal. Did I, Bardolph?

Bard. Indeed, Sir John, you said so.

Fal. Yea, if he said my ring was copper.

Prince. I say 'tis copper: darest thou be as good as thy word now?

Fal. Why, Hal, thou knowest, as thou art but man, I dare: but as thou art prince, I fear thee as I fear the roaring of the lion's whelp. 140

Prince. And why not as the lion?

Fal. The king himself is to be feared as the lion: dost thou think I'll fear thee as I fear thy father? nay, an I do, I pray God my girdle break.

Prince. O, if it should, how would thy guts fall about thy knees! But, sirrah, there's no room for faith, truth, nor honesty in this bosom of thine; it is all filled up with guts and midriff. Charge an honest woman with picking thy pocket! why, thou impudent, embossed rascal, if there were anything in thy pocket but tavern-reckonings, and one poor penny-worth of sugar-candy to make thee long-winded, if thy pocket were enriched with any other injuries but these, I am a villain: and yet you will stand to it; you will not pocket up wrong: art thou not ashamed?

Fal. Dost thou hear, Hal? thou knowest in the state of innocency Adam fell; and what should poor Jack Falstaff do in the days of villany? Thou seest I have more flesh than another man, and therefore more frailty. You confess then, you picked my pocket?

Prince. It appears so by the story. 160

Fal. Hostess, I forgive thee: go, make ready breakfast; love thy husband, look to thy servants, cherish thy guests: thou shalt find me tractable to any honest reason: thou seest I am pacified still. Nay, prithee, be gone. [*Exit Hostess.*] Now, Hal, to the news at court: for the robbery, lad, how is that answered?

Prince. O, my sweet beef, I must still be good angel to thee: the money is paid back again.

Fal. O, I do not like that paying back; 'tis a double labour. 170

Prince. I am good friends with my father and may do any thing.

Fal. Rob me the exchequer the first thing thou doest, and do it with unwashed hands too.

Bard. Do, my lord.

Prince. I have procured thee, Jack, a charge of foot.

Fal. I would it had been of horse. Where shall I find one that can steal well? O for a fine thief, of the age of two and twenty or thereabouts! I am heinously unprovided. Well, God be thanked for these rebels, they offend none but the virtuous: I laud them, I praise them.

Prince. Bardolph! 182

Bard. My lord?

Prince. Go bear this letter to Lord John of Lancaster, to my brother John; this to my Lord of Westmoreland. [*Exit Bardolph.*] Go, Peto, to horse, to horse; for thou and I have thirty miles to ride yet ere dinner time. [*Exit Peto.*] Jack, meet me to-morrow in the temple hall at two o'clock in the afternoon.

There shalt thou know thy charge; and there receive 190 Money and order for their furniture.

The land is burning; Percy stands on high;

And either we or they must lower lie. [*Exit.*]

Fal. Rare words! brave world! Hostess, my breakfast, come!

O, I could wish this tavern were my drum! [*Exit.*]

ACT IV.

SCENE I. *The rebel camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, and DOUGLAS.

Hot. Well said, my noble Scot: if speaking truth
In this fine age were not thought flattery,
Such attribution should the Douglas have,
As not a soldier of this season's stamp

Should go so general current through the world.
By God, I cannot flatter; I do defy
The tongues of soothers; but a braver place
In my heart's love hath no man than yourself:
Nay, task me to my word; approve me, lord.

Doug. Thou art the king of honour: 10
No man so potent breathes upon the ground
But I will beard him.

Hot. Do so, and 'tis well.

Enter a Messenger with letters.

What letters hast thou there?—I can but thank you.

Mess. These letters come from your father.

Hot. Letters from him! why comes he not himself?

Mess. He cannot come, my lord; he is grievous sick.

Hot. 'Zounds! how has he the leisure to be sick
In such a justling time? Who leads his power?
Under whose government come they along?

Mess. His letters bear his mind, not I, my lord. 20

Wor. I prithee, tell me, doth he keep his bed?

Mess. He did, my lord, four days ere I set forth;
And at the time of my departure thence
He was much fear'd by his physicians.

Wor. I would the state of time had first been whole
Ere he by sickness had been visited:
His health was never better worth than now.

Hot. Sick now! droop now! this sickness doth infect
The very life-blood of our enterprise;
'Tis catching hither, even to our camp. 30
He writes me here, that inward sickness—
And that his friends by deputation could not
So soon be drawn, nor did he think it meet
To lay so dangerous and dear a trust
On any soul removed but on his own.
Yet doth he give us bold advertisement,
That with our small conjunction we should on,

To see how fortune is disposed to us;
 For, as he writes, there is no quailing now,
 Because the king is certainly possess'd 40
 Of all our purposes. What say you to it?

Wor. Your father's sickness is a maim to us.

Hot. A perilous gash, a very limb lopp'd off:
 And yet, in faith, it is not; his present want
 Seems more than we shall find it: were it good
 To set the exact wealth of all our states
 All at one cast? to set so rich a main
 On the nice hazard of one doubtful hour?
 It were not good; for therein should we read
 The very bottom and the soul of hope, 50
 The very list, the very utmost bound
 Of all our fortunes.

Doug. Faith, and so we should;
 Where now remains a sweet reversion;
 We may boldly spend upon the hope of what
 Is to come in:
 A comfort of retirement lives in this.

Hot. A rendezvous, a home to fly unto,
 If that the devil and mischance look big
 Upon the maidenhead of our affairs.

Wor. But yet I would your father had been here. 60
 The quality and hair of our attempt
 Brooks no division: it will be thought
 By some, that know not why he is away,
 That wisdom, loyalty and mere dislike
 Of our proceedings kept the earl from hence:
 And think how such an apprehension
 May turn the tide of fearful faction
 And breed a kind of question in our cause;
 For well you know we of the offering side
 Must keep aloof from strict arbitrement, 70
 And stop all sight-holes, every loop from whence
 The eye of reason may pry in upon us:
 This absence of your father's draws a curtain,

That shows the ignorant a kind of fear
Before not dreamt of.

Hot. You strain too far.
I rather of his absence make this use :
It lends a lustre and more great opinion,
A larger dare to our great enterprise,
Than if the earl were here ; for men must think,
If we without his help can make a head 80
To push against a kingdom, with his help
We shall o'erturn it topsy-turvy down.
Yet all goes well, yet all our joints are whole.

Doug. As heart can think : there is not such a word
Spoke of in Scotland as this term of fear.

Enter SIR RICHARD VERNON.

Hot. My cousin Vernon ! welcome, by my soul.

Ver. Pray God my news be worth a welcome, lord.
The Earl of Westmoreland, seven thousand strong,
Is marching hitherwards ; with him Prince John.

Hot. No harm : what more ?

Ver. And further, I have learn'd,
The king himself in person is set forth, 91
Or hitherwards intended speedily,
With strong and mighty preparation.

Hot. He shall be welcome too. Where is his son,
The nimble-footed madcap Prince of Wales,
And his comrades, that daff'd the world aside,
And bid it pass ?

Ver. All furnish'd, all in arms ;
All plumed like estridges that with the wind
Bated like eagles having lately bathed ;
Glittering in golden coats, like images ; 100
As full of spirit as the month of May,
And gorgeous as the sun at midsummer ;
Wanton as youthful goats, wild as young bulls.
I saw young Harry, with his beaver on,
His cuisses on his thighs, gallantly arm'd,

Rise from the ground like feather'd Mercury,
And vaulted with such ease into his seat,
As if an angel dropp'd down from the clouds,
To turn and wind a fiery Pegasus
And witch the world with noble horsemanship. 110

Hot. No more, no more: worse than the sun in March,
This praise doth nourish agues. Let them come;
They come like sacrifices in their trim,
And to the fire-eyed maid of smoky war
All hot and bleeding will we offer them:
The mailed Mars shall on his altar sit
Up to the ears in blood. I am on fire
To hear this rich reprisal is so nigh
And yet not ours. Come, let me taste my horse,
Who is to bear me like a thunderbolt 120
Against the bosom of the Prince of Wales:
Harry to Harry shall, hot horse to horse,
Meet and ne'er part till one drop down a corse.
O that Glendower were come!

Ver. There is more news:
I learn'd in Worcester, as I rode along,
He cannot draw his power this fourteen days.

Doug. That's the worst tidings that I hear of yet.

Wor. Ay, by my faith, that bears a frosty sound.

Hot. What may the king's whole battle reach unto?

Ver. To thirty thousand.

Hot. Forty let it be: 130
My father and Glendower being both away,
The powers of us may serve so great a day.
Come, let us take a muster speedily:
Doomsday is near; die all, die merrily.

Doug. Talk not of dying: I am out of fear
Of death or death's hand for this one-half year. [*Exeunt.*

SCENE II. *A public road near Coventry.**Enter FALSTAFF and BARDOLPH.*

Fal. Bardolph, get thee before to Coventry; fill me a bottle of sack: our soldiers shall march through; we'll to Sutton Co'fil' to-night.

Bard. Will you give me money, captain?

Fal. Lay out, lay out.

Bard. This bottle makes an angel.

Fal. An if it do, take it for thy labour; and if it make twenty, take them all; I'll answer the coinage. Bid my lieutenant Peto meet me at town's end. 9

Bard. I will, captain: farewell. *[Exit.*

Fal. If I be not ashamed of my soldiers, I am a soused gurnet. I have misused the king's press damnably. I have got, in exchange of a hundred and fifty soldiers, three hundred and odd pounds. I press me none but good householders, yeomen's sons; inquire me out contracted bachelors, such as had been asked twice on the banns; such a commodity of warm slaves, as had as lieve hear the devil as a drum; such as fear the report of a caliver worse than a struck fowl or a hurt wild-duck. I pressed me none but such toasts-and-butter, with hearts in their bellies no bigger than pins' heads, and they have bought out their services; and now my whole charge consists of ancients, corporals, lieutenants, gentlemen of companies, slaves as ragged as Lazarus in the painted cloth, where the glutton's dogs licked his sores; and such as indeed were never soldiers, but discarded unjust serving-men, younger sons to younger brothers, revolted tapsters and ostlers trade-fallen, the cankers of a calm world and a long peace, ten times more dishonourable ragged than an old faced ancient: and such have I, to fill up the rooms of them that have bought out their services, that you would think that I had a hundred and fifty tattered prodigals lately come from swine-keeping, from eating draff and

husks. A mad fellow met me on the way and told me I had unloaded all the gibbets and pressed the dead bodies. No eye hath seen such scarecrows. I'll not march through Coventry with them, that's flat: nay, and the villains march wide betwixt the legs, as if they had gyves on; for indeed I had the most of them out of prison. There's but a shirt and a half in all my company; and the half shirt is two napkins tacked together and thrown over the shoulders like an herald's coat without sleeves; and the shirt, to say the truth, stolen from my host at Saint Alban's, or the red-nose innkeeper of Daventry. But that's all one; they'll find linen enough on every hedge. 45

Enter the PRINCE and WESTMORELAND.

Prince. How now, blown Jack! how now, quilt!

Fal. What, Hal! how now, mad wag! what a devil dost thou in Warwickshire? My good Lord of Westmoreland, I cry you mercy: I thought your honour had already been at Shrewsbury. 50

West. Faith, Sir John, 'tis more than time that I were there, and you too; but my powers are there already. The king, I can tell you, looks for us all: we must away all night.

Fal. Tut, never fear me: I am as vigilant as a cat to steal cream.

Prince. I think, to steal cream indeed, for thy theft hath already made thee butter. But tell me, Jack, whose fellows are these that come after?

Fal. Mine, Hal, mine. 60

Prince. I did never see such pitiful rascals.

Fal. Tut, tut; good enough to toss; food for powder, food for powder; they'll fill a pit as well as better: tush, man, mortal men, mortal men.

West. Ay, but, Sir John, methinks they are exceeding poor and bare, too beggarly.

Fal. Faith, for their poverty, I know not where they

had that ; and for their bareness, I am sure they never learned that of me. 69

Prince. No, I'll be sworn ; unless you call three fingers on the ribs bare. But, sirrah, make haste : Percy is already in the field.

Fal. What, is the king encamped ?

West. He is, Sir John : I fear we shall stay too long.

Fal. Well,
To the latter end of a fray and the beginning of a feast
Fits a dull fighter and a keen guest. [*Exeunt.*]

SCENE III. *The rebel camp near Shrewsbury.*

Enter HOTSPUR, WORCESTER, DOUGLAS, and VERNON.

Hot. We'll fight with him to-night.

Wor. It may not be.

Doug. You give him then advantage.

Ver. Not a whit.

Hot. Why say you so ? looks he not for supply ?

Ver. So do we.

Hot. His is certain, ours is doubtful.

Wor. Good cousin, be advised ; stir not to-night.

Ver. Do not, my lord.

Doug. You do not counsel well :
You speak it out of fear and cold heart.

Ver. Do me no slander, Douglas : by my life,
And I dare well maintain it with my life,
If well-respected honour bid me on, 10
I hold as little counsel with weak fear
As you, my lord, or any Scot that this day lives :
Let it be seen to-morrow in the battle
Which of us fears.

Doug. Yea, or to-night.

Ver. Content.

Hot. To-night, say I.

Ver. Come, come, it may not be. I wonder much,
Being men of such great leading as you are,
That you foresee not what impediments
Drag back our expedition: certain horse
Of my cousin Vernon's are not yet come up: 20
Your uncle Worcester's horse came but to-day;
And now their pride and mettle is asleep,
Their courage with hard labour tame and dull,
That not a horse is half the half of himself.

Hot. So are the horses of the enemy
In general, journey-bated and brought low:
The better part of ours are full of rest.

Wor. The number of the king exceedeth ours:
For God's sake, cousin, stay till all come in.

[*The trumpet sounds a parley.*]

Enter SIR WALTER BLUNT.

Blunt. I come with gracious offers from the king, 30
If you vouchsafe me hearing and respect.

Hot. Welcome, Sir Walter Blunt; and would to God
You were of our determination!
Some of us love you well; and even those some
Envy your great deservings and good name,
Because you are not of our quality,
But stand against us like an enemy.

Blunt. And God defend but still I should stand so,
So long as out of limit and true rule
You stand against anointed majesty. 40
But to my charge. The king hath sent to know
The nature of your griefs, and whereupon
You conjure from the breast of civil peace
Such bold hostility, teaching his duteous land
Audacious cruelty. If that the king
Have any way your good deserts forgot,
Which he confesseth to be manifold,
He bids you name your griefs; and with all speed

You shall have your desires with interest
And pardon absolute for yourself and these 50
Herein misled by your suggestion.

Hot. The king is kind ; and well we know the king
Knows at what time to promise, when to pay.
My father and my uncle and myself
Did give him that same royalty he wears ;
And when he was not six and twenty strong,
Sick in the world's regard, wretched and low,
A poor unminded outlaw sneaking home,
My father gave him welcome to the shore ;
And when he heard him swear and vow to God 60
He came but to be Duke of Lancaster,
To sue his livery and beg his peace,
With tears of innocency and terms of zeal,
My father, in kind heart and pity moved,
Swore him assistance and perform'd it too.
Now when the lords and barons of the realm
Perceived Northumberland did lean to him,
The more and less came in with cap and knee ;
Met him in boroughs, cities, villages,
Attended him on bridges, stood in lanes, 70
Laid gifts before him, proffer'd him their oaths,
Gave him their heirs, as pages follow'd him
Even at the heels in golden multitudes.
He presently, as greatness knows itself,
Steps me a little higher than his vow
Made to my father, while his blood was poor,
Upon the naked shore at Ravenspurgh ;
And now, forsooth, takes on him to reform
Some certain edicts and some strait decrees
That lie too heavy on the commonwealth, 80
Cries out upon abuses, seems to weep
Over his country's wrongs ; and by this face,
This seeming brow of justice, did he win
The hearts of all that he did angle for ;
Proceeded further ; cut me off the heads
Of all the favourites that the absent king

In deputation left behind him here,
When he was personal in the Irish war.

Blunt. Tut, I came not to hear this.

Hot.

Then to the point.

In short time after, he deposed the king; 90
Soon after that, deprived him of his life;
And in the neck of that, task'd the whole state;
To make that worse, suffer'd his kinsman March,
Who is, if every owner were well placed,
Indeed his king, to be engaged in Wales,
There without ransom to lie forfeited;
Disgraced me in my happy victories,
Sought to entrap me by intelligence;
Rated mine uncle from the council-board;
In rage dismiss'd my father from the court; 100
Broke oath on oath, committed wrong on wrong,
And in conclusion drove us to seek out
This head of safety; and withal to pry
Into his title, the which we find
Too indirect for long continuance.

Blunt. Shall I return this answer to the king?

Hot. Not so, Sir Walter: we'll withdraw awhile.
Go to the king; and let there be impawn'd
Some surety for a safe return again,
And in the morning early shall my uncle 110
Bring him our purposes: and so farewell.

Blunt. I would you would accept of grace and love.

Hot. And may be so we shall.

Blunt.

Pray God you do.

[*Exeunt.*]

SCENE IV. *York. The ARCHBISHOP'S palace.*

Enter the ARCHBISHOP OF YORK and SIR MICHAEL.

Arch. Hie, good Sir Michael; bear this sealed brief
With winged haste to the lord marshal;
This to my cousin Scroop, and all the rest

To whom they are directed. If you knew
How much they do import, you would make haste.

Sir M. My good lord,
I guess their tenour.

Arch. Like enough you do.
To-morrow, good Sir Michael, is a day
Wherein the fortune of ten thousand men
Must bide the touch; for, sir, at Shrewsbury, 10
As I am truly given to understand,
The king with mighty and quick-raised power
Meets with Lord Harry: and, I fear, Sir Michael,
What with the sickness of Northumberland,
Whose power was in the first proportion,
And what with Owen Glendower's absence thence,
Who with them was a rated sinew too
And comes not in, o'er-ruled by prophecies,
I fear the power of Percy is too weak
To wage an instant trial with the king. 20

Sir M. Why, my good lord, you need not fear;
There is Douglas and Lord Mortimer.

Arch. No, Mortimer is not there.

Sir M. But there is Mordake, Vernon, Lord Harry
Percy,
And there is my Lord of Worcester and a head
Of gallant warriors, noble gentlemen.

Arch. And so there is: but yet the king hath drawn
The special head of all the land together:
The Prince of Wales, Lord John of Lancaster,
The noble Westmoreland and warlike Blunt; 30
And many moe corrivals and dear men
Of estimation and command in arms.

Sir M. Doubt not, my lord, they shall be well opposed.

Arch. I hope no less, yet needful 'tis to fear;
And, to prevent the worst, Sir Michael, speed:
For if Lord Percy thrive not, ere the king
Dismiss his power, he means to visit us,
For he hath heard of our confederacy,

And 'tis but wisdom to make strong against him :
 Therefore make haste. I must go write again 40
 To other friends ; and so farewell, Sir Michael. [*Exeunt.*]

ACT V.

SCENE I. *The KING's camp near Shrewsbury.*

Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, SIR WALTER BLUNT, and FALSTAFF.

King. How bloodily the sun begins to peer
 Above yon busky hill ! the day looks pale
 At his distemperature.

Prince. The southern wind
 Doth play the trumpet to his purposes,
 And by his hollow whistling in the leaves
 Foretells a tempest and a blustering day.

King. Then with the losers let it sympathise,
 For nothing can seem foul to those that win.

[*The trumpet sounds.*]

Enter WORCESTER and VERNON.

How now, my Lord of Worcester ! 'tis not well
 That you and I should meet upon such terms 10
 As now we meet. You have deceived our trust,
 And made us doff our easy robes of peace,
 To crush our old limbs in ungentle steel :
 This is not well, my lord, this is not well.
 What say you to it ? will you again unknot
 This churlish knot of all-abhorred war ?
 And move in that obedient orb again
 Where you did give a fair and natural light,
 And be no more an exhaled meteor,
 A prodigy of fear and a portent 20
 Of broached mischief to the unborn times ?

Wor. Hear me, my liege :

For mine own part, I could be well content
To entertain the lag-end of my life
With quiet hours; for I do protest,
I have not sought the day of this dislike.

King. You have not sought it! how comes it, then?

Fal. Rebellion lay in his way, and he found it.

Prince. Peace, chewet, peace!

Wor. It pleased your majesty to turn your looks 30
Of favour from myself and all our house;
And yet I must remember you, my lord,
We were the first and dearest of your friends.
For you my staff of office did I break
In Richard's time; and posted day and night
To meet you on the way, and kiss your hand,
When yet you were in place and in account
Nothing so strong and fortunate as I.
It was myself, my brother and his son,
That brought you home and boldly did outdare 40
The dangers of the time. You swore to us,
And you did swear that oath at Doncaster,
That you did nothing purpose 'gainst the state;
Nor claim no further than your new-fall'n right,
The seat of Gaunt, dukedom of Lancaster:
To this we swore our aid. But in short space
It rain'd down fortune showering on your head;
And such a flood of greatness fell on you,
What with our help, what with the absent king,
What with the injuries of a wanton time, 50
The seeming sufferances that you had borne,
And the contrarious winds that held the king
So long in his unlucky Irish wars
That all in England did repute him dead:
And from this swarm of fair advantages
You took occasion to be quickly woo'd
To gripe the general sway into your hand;
Forgot your oath to us at Doncaster;
And being fed by us you used us so

As that ungentle gull, the cuckoo's bird, 60
 Useth the sparrow; did oppress our nest;
 Grew by our feeding to so great a bulk
 That even our love durst not come near your sight
 For fear of swallowing; but with nimble wing
 We were enforced, for safety sake, to fly
 Out of your sight and raise this present head;
 Whereby we stand opposed by such means
 As you yourself have forged against yourself
 By unkind usage, dangerous countenance,
 And violation of all faith and troth 70
 Sworn to us in your younger enterprise.

King. These things indeed you have articulate,
 Proclaim'd at market-crosses, read in churches,
 To face the garment of rebellion
 With some fine colour that may please the eye
 Of fickle changelings and poor discontents,
 Which gape and rub the elbow at the news
 Of hurlyburly innovation:
 And never yet did insurrection want
 Such water-colours to impaint his cause; 80
 Nor moody beggars, starving for a time
 Of pellmell havoc and confusion.

Prince. In both your armies there is many a soul
 Shall pay full dearly for this encounter,
 If once they join in trial. Tell your nephew,
 The Prince of Wales doth join with all the world
 In praise of Henry Percy: by my hopes,
 This present enterprise set off his head,
 I do not think a braver gentleman,
 More active-valiant or more valiant-young, 90
 More daring or more bold, is now alive
 To grace this latter age with noble deeds.
 For my part, I may speak it to my shame,
 I have a truant been to chivalry;
 And so I hear he doth account me too;
 Yet this before my father's majesty—

I am content that he shall take the odds
Of his great name and estimation,
And will, to save the blood on either side,
Try fortune with him in a single fight. 100

King. And, Prince of Wales, so dare we venture thee,
Albeit considerations infinite
Do make against it. No, good Worcester, no,
We love our people well; even those we love
That are misled upon your cousin's part;
And, will they take the offer of our grace,
Both he and they and you, yea, every man
Shall be my friend again and I'll be his:
So tell your cousin, and bring me word
What he will do: but if he will not yield, 110
Rebuke and dread correction wait on us
And they shall do their office. So, be gone;
We will not now be troubled with reply:
We offer fair; take it advisedly.

[Exeunt Worcester and Vernon.]

Prince. It will not be accepted, on my life:
The Douglas and the Hotspur both together
Are confident against the world in arms.

King. Hence, therefore, every leader to his charge;
For, on their answer, will we set on them:
And God befriend us, as our cause is just! 120

[Exeunt all but the Prince of Wales and Falstaff.]

Fal. Hal, if thou see me down in the battle, and bestride me, so; 'tis a point of friendship.

Prince. Nothing but a colossus can do thee that friendship. Say thy prayers, and farewell.

Fal. I would 'twere bed-time, Hal, and all well.

Prince. Why, thou owest God a death. *[Exit.]*

Fal. 'Tis not due yet; I would be loath to pay him before his day. What need I be so forward with him that calls not on me? Well, 'tis no matter; honour pricks me on. Yea, but how if honour prick me off when I come on? how then? Can honour set to a leg?

no : or an arm ? no : or take away the grief of a wound ? no. Honour hath no skill in surgery, then ? no. What is honour ? a word. What is in that word honour ? what is that honour ? air. A trim reckoning ! Who hath it ? he that died o' Wednesday. Doth he feel it ? no. Doth he hear it ? no. 'Tis insensible, then ? Yea, to the dead. But will it not live with the living ? no. Why ? detraction will not suffer it. Therefore I'll none of it. Honour is a mere scutcheon : and so ends my catechism. [Exit.

SCENE II. *The rebel camp.*

Enter WORCESTER and VERNON.

Wor. O, no, my nephew must not know, Sir Richard,
The liberal and kind offer of the king.

Ver. 'Twere best he did.

Wor. Then are we all undone.

It is not possible, it cannot be,
The king should keep his word in loving us ;
He will suspect us still and find a time
To punish this offence in other faults :
Suspicion all our lives shall be stuck full of eyes ;
For treason is but trusted like the fox,
Who, ne'er so tame, so cherish'd and lock'd up, 10
Will have a wild trick of his ancestors.
Look how we can, or sad or merrily,
Interpretation will misquote our looks,
And we shall feed like oxen at a stall,
The better cherish'd, still the nearer death.
My nephew's trespass may be well forgot ;
It hath the excuse of youth and heat of blood,
And an adopted name of privilege,
A hare-brain'd Hotspur, govern'd by a spleen :
All his offences live upon my head 20
And on his father's ; we did train him on,
And, his corruption being ta'en from us,
We, as the spring of all, shall pay for all.

Therefore, good cousin, let not Harry know,
In any case, the offer of the king.

Ver. Deliver what you will; I'll say 'tis so.
Here comes your cousin.

Enter HOTSPUR and DOUGLAS.

Hot. My uncle is return'd:
Deliver up my Lord of Westmoreland.
Uncle, what news?

30

Wor. The king will bid you battle presently.

Doug. Defy him by the Lord of Westmoreland.

Hot. Lord Douglas, go you and tell him so.

Doug. Marry, and shall, and very willingly. [*Exit.*

Wor. There is no seeming mercy in the king.

Hot. Did you beg any? God forbid!

Wor. I told him gently of our grievances,
Of his oath-breaking; which he mended thus,
By now forswearing that he is forsworn:
He calls us rebels, traitors; and will scourge
With haughty arms this hateful name in us.

40

Re-enter DOUGLAS.

Doug. Arm, gentlemen; to arms! for I have thrown
A brave defiance in King Henry's teeth,
And Westmoreland, that was engaged, did bear it;
Which cannot choose but bring him quickly on.

Wor. The Prince of Wales stepp'd forth before the
king,
And, nephew, challenged you to single fight.

Hot. O, would the quarrel lay upon our heads,
And that no man might draw short breath to-day
But I and Harry Monmouth! Tell me, tell me,
How show'd his tasking? seem'd it in contempt?

50

Ver. No, by my soul; I never in my life
Did hear a challenge urged more modestly,
Unless a brother should a brother dare

To gentle exercise and proof of arms.
He gave you all the duties of a man;
Trimm'd up your praises with a princely tongue,
Spoke your deservings like a chronicle,
Making you ever better than his praise
By still dispraising praise valued with you; 60
And, which became him like a prince indeed,
He made a blushing cital of himself;
And chid his truant youth with such a grace
As if he master'd there a double spirit
Of teaching and of learning instantly.
There did he pause: but let me tell the world,
If he outlive the envy of this day,
England did never owe so sweet a hope,
So much misconstrued in his wantonness.

Hot. Cousin, I think thou art enamoured 70
On his follies: never did I hear
Of any prince so wild a libertine.
But be he as he will, yet once ere night
I will embrace him with a soldier's arm,
That he shall shrink under my courtesy.
Arm, arm with speed: and, fellows, soldiers, friends,
Better consider what you have to do
Than I, that have not well the gift of tongue,
Can lift your blood up with persuasion.

Enter a Messenger.

Mess. My lord, here are letters for you. 80

Hot. I cannot read them now.

O gentlemen, the time of life is short!
To spend that shortness basely were too long,
If life did ride upon a dial's point,
Still ending at the arrival of an hour.
An if we live, we live to tread on kings;
If die, brave death, when princes die with us!
Now, for our consciences, the arms are fair,
When the intent of bearing them is just.

Enter another Messenger.

Mess. My lord, prepare; the king comes on apace. 90

Hot. I thank him, that he cuts me from my tale,
For I profess not talking; only this—
Let each man do his best: and here draw I
A sword, whose temper I intend to stain
With the best blood that I can meet withal
In the adventure of this perilous day.
Now, Esperance! Percy! and set on.
Sound all the lofty instruments of war,
And by that music let us all embrace;
For, heaven to earth, some of us never shall 100
A second time do such a courtesy.

[The trumpets sound. They embrace, and exeunt.]

SCENE III. *Plain between the camps.*

The KING enters with his power. Alarum to the battle.

Then enter DOUGLAS and SIR WALTER BLUNT.

Blunt. What is thy name, that in the battle thus
Thou crossest me? what honour dost thou seek
Upon my head?

Doug. Know then, my name is Douglas;
And I do haunt thee in the battle thus
Because some tell me that thou art a king.

Blunt. They tell thee true.

Doug. The Lord of Stafford dear to-day hath bought
Thy likeness, for instead of thee, King Harry,
This sword hath ended him: so shall it thee,
Unless thou yield thee as my prisoner. 10

Blunt. I was not born a yielder, thou proud Scot;
And thou shalt find a king that will revenge
Lord Stafford's death. *[They fight. Douglas kills Blunt.]*

Enter HOTSPUR.

Hot. O Douglas, hadst thou fought at Holmedon thus
I never had triumph'd upon a Scot.

Doug. All's done, all's won; here breathless lies the king.

Hot. Where?

Doug. Here.

Hot. This, Douglas? no: I know this face full well:
A gallant knight he was, his name was Blunt; 20
Semblably furnish'd like the king himself.

Doug. A fool go with thy soul, whither it goes!
A borrowed title hast thou bought too dear:
Why didst thou tell me that thou wert a king?

Hot. The king hath many marching in his coats.

Doug. Now, by my sword, I will kill all his coats;
I'll murder all his wardrobe, piece by piece,
Until I meet the king.

Hot. Up, and away!
Our soldiers stand full fairly for the day. [Exeunt.

Alarum. Enter FALSTAFF, solus.

Fal. Though I could 'scape shot-free at London, I fear the shot here; here's no scoring but upon the pate. Soft! who are you? Sir Walter Blunt: there's honour for you! here's no vanity! I am as hot as molten lead, and as heavy too: God keep lead out of me! I need no more weight than mine own bowels. I have led my ragamuffins where they are peppered: there's not three of my hundred and fifty left alive; and they are for the town's end, to beg during life. But who comes here?

Enter the PRINCE.

Prince. What, stand'st thou idle here? lend me thy sword:

Many a nobleman lies stark and stiff 40
Under the hoofs of vaunting enemies,
Whose deaths are yet unrevenged: I prithee, lend me thy sword.

Fal. O Hal, I prithee, give me leave to breathe awhile. Turk Gregory never did such deeds in arms as

I have done this day. I have paid Percy, I have made him sure.

Prince. He is, indeed; and living to kill thee. I prithee, lend me thy sword.

Fal. Nay, before God, Hal, if Percy be alive, thou get'st not my sword; but take my pistol, if thou wilt. 50

Prince. Give it me: what, is it in the case?

Fal. Ay, Hal; 'tis hot, 'tis hot; there's that will sack a city.

[The Prince draws it out, and finds it to be a bottle of sack.]

Prince. What, is it a time to jest and dally now?

[He throws the bottle at him. Exit.]

Fal. Well, if Percy be alive, I'll pierce him. If he do come in my way, so: if he do not, if I come in his willingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath: give me life: which if I can save, so; if not, honour comes unlooked for, and there's an end. *[Exit.]*

SCENE IV. *Another part of the field.*

Alarum. Excursions. Enter the KING, the PRINCE, LORD JOHN OF LANCASTER, and EARL OF WESTMORELAND.

King. I prithee, Harry, withdraw thyself; thou bleed'st too much. Lord John of Lancaster, go you with him.

Lan. Not I, my lord, unless I did bleed too.

Prince. I beseech your majesty, make up, Lest your retirement do amaze your friends.

King. I will do so. My Lord of Westmoreland, lead him to his tent.

West. Come, my lord, I'll lead you to your tent.

Prince. Lead me, my lord? I do not need your help: 10

And God forbid a shallow scratch should drive
The Prince of Wales from such a field as this,
Where stain'd nobility lies trodden on,
And rebels' arms triumph in massacres!

Lan. We breathe too long: come, cousin Westmoreland,
Our duty this way lies; for God's sake, come.

[*Exeunt Prince John and Westmoreland.*]

Prince. By God, thou hast deceived me, Lancaster;
I did not think thee lord of such a spirit:
Before, I loved thee as a brother, John;
But now, I do respect thee as my soul. 20

King. I saw him hold Lord Percy at the point
With lustier maintenance than I did look for
Of such an ungrown warrior.

Prince. O, this boy
Lends mettle to us all! [Exit.]

Enter DOUGLAS.

Doug. Another king! they grow like Hydra's heads:
I am the Douglas, fatal to all those
That wear those colours on them: what art thou,
That counterfeit'st the person of a king?

King. The king himself; who, Douglas, grieves at heart

So many of his shadows thou hast met 30
And not the very king. I have two boys
Seek Percy and thyself about the field:
But, seeing thou fall'st on me so luckily,
I will assay thee: so, defend thyself.

Doug. I fear thou art another counterfeit;
And yet, in faith, thou bear'st thee like a king:
But mine I am sure thou art, whoe'er thou be,
And thus I win thee.

[*They fight; the King being in danger, re-enter Prince of Wales.*]

Prince. Hold up thy head, vile Scot, or thou art like
Never to hold it up again! the spirits 40
Of valiant Shirley, Stafford, Blunt, are in my arms:
It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay.

[*They fight: Douglas flies.*]

Cheerly, my lord: how fares your grace?
Sir Nicholas Gawsey hath for succour sent,
And so hath Clifton: I'll to Clifton straight.

King. Stay, and breathe awhile:
Thou hast redeem'd thy lost opinion,
And show'd thou makest some tender of my life,
In this fair rescue thou hast brought to me. 50

Prince. O God! they did me too much injury
That ever said I hearken'd for your death.
If it were so, I might have let alone
The insulting hand of Douglas over you,
Which would have been as speedy in your end
As all the poisonous potions in the world
And saved the treacherous labour of your son.

King. Make up to Clifton: I'll to Sir Nicholas Gawsey.
[*Exit.*]

Enter HOTSPUR.

Hot. If I mistake not, thou art Harry Monmouth. 59

Prince. Thou speak'st as if I would deny my name.

Hot. My name is Harry Percy.

Prince. Why, then I see
A very valiant rebel of the name.
I am the Prince of Wales; and think not, Percy,
To share with me in glory any more:
Two stars keep not their motion in one sphere;
Nor can one England brook a double reign,
Of Harry Percy and the Prince of Wales.

Hot. Nor shall it, Harry; for the hour is come
To end the one of us; and would to God
Thy name in arms were now as great as mine! 70

Prince. I'll make it greater ere I part from thee;

And all the budding honours on thy crest
I'll crop, to make a garland for my head.

Hot. I can no longer brook thy vanities. [*They fight.*

Enter FALSTAFF.

Fal. Well said, Hal! to it, Hal! Nay, you shall find
no boy's play here, I can tell you.

*Re-enter DOUGLAS; he fights with FALSTAFF, who falls
down as if he were dead, and exit DOUGLAS. HOT-
SPUR is wounded, and falls.*

Hot. O, Harry, thou hast robb'd me of my youth!
I better brook the loss of brittle life
Than those proud titles thou hast won of me;
They wound my thoughts worse than thy sword my flesh:
But thought's the slave of life, and life time's fool; 81
And time, that takes survey of all the world,
Must have a stop. O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue: no, Percy, thou art dust,
And food for—

[*Dies.*

Prince. For worms, brave Percy: fare thee well, great
heart!

✓ Ill-weaved ambition, how much art thou shrunk!
When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now two paces of the vilest earth 90
Is room enough: this earth that bears thee dead
Bears not alive so stout a gentleman.
If thou wert sensible of courtesy,
I should not make so dear a show of zeal:
But let my favours hide thy mangled face;
And, even in thy behalf, I'll thank myself
For doing these fair rites of tenderness.
Adieu, and take thy praise with thee to heaven!
Thy ignominy sleep with thee in the grave, 100
But not remember'd in thy epitaph!

[*He spieth Falstaff on the ground.*

What, old acquaintance! could not all this flesh

Keep in a little life? Poor Jack, farewell!
 I could have better spared a better man:
 O, I should have a heavy miss of thee,
 If I were much in love with vanity!
 Death hath not struck so fat a deer to-day,
 Though many dearer, in this bloody fray.
 Embowell'd will I see thee by and by:
 Till then in blood by noble Percy lie.

109

[Exit.]

Fal. [Rising up] Embowell'd! if thou embowel me to-day, I'll give you leave to powder me and eat me too to-morrow. 'Sblood, 'twas time to counterfeit, or that hot termagant Scot had paid me scot and lot too. Counterfeit? I lie, I am no counterfeit: to die, is to be a counterfeit; for he is but the counterfeit of a man who hath not the life of a man: but to counterfeit dying, when a man thereby liveth, is to be no counterfeit, but the true and perfect image of life indeed. The better part of valour is discretion; in the which better part I have saved my life. 'Zounds, I am afraid of this gunpowder Percy, though he be dead: how, if he should counterfeit too and rise? by my faith, I am afraid he would prove the better counterfeit. Therefore I'll make him sure; yea, and I'll swear I killed him. Why may not he rise as well as I? Nothing confutes me but eyes, and nobody sees me. Therefore, sirrah [stabbing him], with a new wound in your thigh, come you along with me.

[Takes up Hotspur on his back.]

Re-enter the PRINCE OF WALES and LORD JOHN OF LANCASTER.

Prince. Come, brother John; full bravely hast thou flesh'd
 Thy maiden sword.

Lan. But, soft! whom have we here? 130
 Did you not tell me this fat man was dead?

Prince. I did; I saw him dead,
 Breathless and bleeding on the ground. Art thou alive?

Or is it fantasy that plays upon our eyesight?
I prithee, speak ; we will not trust our eyes
Without our ears : thou art not what thou seem'st. 136

Fal. No, that's certain ; I am not a double man : but
if I be not Jack Falstaff, then am I a Jack. There is
Percy [*throwing the body down*] : if your father will do
me any honour, so ; if not, let him kill the next Percy him-
self. I look to be either earl or duke, I can assure you.

Prince. Why, Percy I killed myself and saw thee
dead.

Fal. Didst thou ? Lord, Lord, how this world is given
to lying ! I grant you I was down and out of breath ;
and so was he : but we rose both at an instant and
fought a long hour by Shrewsbury clock. If I may be
believed, so ; if not, let them that should reward valour
bear the sin upon their own heads. I'll take it upon
my death, I gave him this wound in the thigh : if the
man were alive and would deny it, 'zounds, I would make
him eat a piece of my sword. 151

Lan. This is the strangest tale that ever I heard.

Prince. This is the strangest fellow, brother John.
Come, bring your luggage nobly on your back :
For my part, if a lie may do thee grace,
I'll gild it with the happiest terms I have.

[*A retreat is sounded.*]

The trumpet sounds retreat ; the day is ours.
Come, brother, let us to the highest of the field,
To see what friends are living, who are dead. 159

[*Exeunt Prince of Wales and Lancaster.*]

Fal. I'll follow, as they say, for reward. He that
rewards me, God reward him ! If I do grow great, I'll
grow less ; for I'll purge, and leave sack, and live cleanly
as a nobleman should do. [*Exit.*]

SCENE V. *Another part of the field.*

The trumpets sound. Enter the KING, PRINCE OF WALES, LORD JOHN OF LANCASTER, EARL OF WESTMORELAND, with WORCESTER and VERNON prisoners.

King. Thus ever did rebellion find rebuke.
Ill-spirited Worcester! did not we send grace,
Pardon and terms of love to all of you?
And wouldst thou turn our offers contrary?
Misuse the tenour of thy kinsman's trust?
Three knights upon our party slain to-day,
A noble earl and many a creature else
Had been alive this hour,
If like a Christian thou hadst truly borne
Betwixt our armies true intelligence.

Wor. What I have done my safety urged me to;
And I embrace this fortune patiently,
Since not to be avoided it falls on me.

King. Bear Worcester to the death and Vernon too:
Other offenders we will pause upon.

[Exeunt Worcester and Vernon, guarded.]

How goes the field?

Prince. The noble Scot, Lord Douglas, when he saw
The fortune of the day quite turn'd from him,
The noble Percy slain, and all his men
Upon the foot of fear, fled with the rest; 20
And falling from a hill, he was so bruised
That the pursuers took him. At my tent
The Douglas is; and I beseech your grace
I may dispose of him.

King. With all my heart.

Prince. Then, brother John of Lancaster, to you
This honourable bounty shall belong:
Go to the Douglas, and deliver him
Up to his pleasure, ransomless and free:
His valour shown upon our crests to-day

Hath taught us how to cherish such high deeds 30
Even in the bosom of our adversaries.

Lan. I thank your grace for this high courtesy,
Which I shall give away immediately.

King. Then this remains, that we divide our power.
You, son John, and my cousin Westmoreland
Towards York shall bend you with your dearest speed,
To meet Northumberland and the prelate Scroop,
Who, as we hear, are busily in arms:
Myself and you, son Harry, will towards Wales,
To fight with Glendower and the Earl of March. 40
Rebellion in this land shall lose his sway,
Meeting the check of such another day:
And since this business so fair is done,
Let us not leave till all our own be won. [*Exeunt.*

NOTES

ACT I.

Scene I.

The Acts and Scenes are marked in the folios but not in the quartos.

The play is immediately connected with Richard II by the words of Bolingbroke after the murder of Richard :

'I'll make a voyage to the Holy Land,
To wash this blood off from my guilty hand.'

The warning given to Northumberland by Richard (Richard II, v. 1. 55-68) foreshadows the troubles brought about by the revolt of the Percies which are the burden of the present play, and another link of connexion is found in the reference to the traditional character of Prince Henry contained in Bolingbroke's enquiry (Rich. II, v. 3. 1),

'Can no man tell me of my unthrifty son?'

The play opens soon after the battle of Holmedon Hill, which was fought 14 September, 1402, more than two years and a half after the death of Richard, though Shakespeare leads us to suppose that only twelve months had elapsed.

Among the dramatis personae of this scene is 'Lord John of Lancaster,' the Duke of Bedford of Henry V. As he does not speak, his name is omitted by Capell.

2. *frighted peace*, not peace in the abstract, but the peace of the country disturbed from its natural condition of sleep by domestic quarrels, and just allowed time after their cessation to recover breath, and in broken accents to announce new wars. Compare Richard II, i. 3. 132-8.

3. *broils*, wars, battles; as in l. 47, and Othello, i. 3. 87:

'More than pertains to feats of broil and battle.'

Again in Macbeth, i. 2. 6:

'Say to the king the knowledge of the broil
As thou didst leave it.'

In other passages it signifies merely noisy contention.

4. *stronds*, strands, coasts; the spelling of the oldest editions of Shakespeare. A street in Dover is still called Strond Street. In *The Taming of the Shrew*, i. 1. 175, 'strond' apparently rhymes with 'hand,' but if so this shows that the latter had a broader pronunciation, as in Scotch at present. The sea-coast where an invading army would land was the place for the war to begin.

5. *the thirsty entrance of this soil*, the parched surface of the land personified, like the earth in *Gen.* iv. 2, which Cain is told 'hath opened her mouth to receive thy brother's blood from thy hand.' Compare 3 *Henry VI.*, ii. 3. 15:

'Thy brother's blood the thirsty earth hath drunk.'

The passage has been thought corrupt, and various idle conjectures have been made. 'Erinnys' was at one time substituted for 'entrance' in the text.

6. *daub* was unfortunately corrupted in the later folios into 'dambe' or 'damb,' and this was altered by Theobald to 'damp,' while Warburton displayed his knowledge of French by reading 'trempe.' A reference to the earlier copies would have made conjecture unnecessary.

Ib. her lips refers of course to the 'soil' and not to 'peace,' as Steevens once thought.

7. *trenching war*, war that cuts trenches in the surface of the land to throw up earthworks for defence.

9. *opposed eyes*, by a common figure of speech in which a part is used for the whole, after doing duty in their literal sense and being compared to flashing meteors, are changed to the opposed warriors who once met in conflict but now march all one way. So 'paces' just before denote the warhorses. Warburton thought 'eyes' must be wrong and substituted 'files,' but then he interpreted meteors as 'long streaks of red, which represent the lines of armies.' He appears to have thought that English soldiers wore scarlet in Henry's or Shakespeare's time.

13. *furious close*, the angry grapple of hand-to-hand fighting.

14. *mutual ranks*, in Shakespeare's usage, are ranks in which all are combined; just as in *The Merchant of Venice*, v. 1. 77:

'You shall perceive them make a mutual stand,'

that is, a stand all together. And in *A Midsummer Night's Dream*, iv. 1. 122:

'Every region near

Seem'd all one mutual cry.'

18. *No more shall cut his master*. In civil war both victor and vanquished suffer.

19-22. *As far as to . . . shall we levy*. The construction 'levy' has been a stumblingblock to some, but Gifford quotes a parallel i

stance from Gosson's School of Abuse (ed. Arber, p. 50), 'Scipio before hee leuied his force too the walles of Carthage gave his souldiers the print of the Citie in a cake to be deuoured.' But it is not uncommon for a word to carry with it something more than its own meaning, and so to justify the term which grammarians apply in such a case, 'constructio praeagnans.'

20. *Whose soldier now* we are. The form of the sentence changes, but the sense is clear. In 1393 Henry had been at Jerusalem as a pilgrim.

21. *engaged*, pledged. See iv. 3. 95.

22. *a power*, an army. See iv. 1. 18, 132.

28. *now is twelve month old*. This is the reading of the first and second quartos, and if 'twelve month' is not a misprint for 'twelve months' as Staunton reads, it is perhaps to be regarded as an adjective: for although we may use 'year,' 'mile,' 'foot,' 'pound,' in the singular with numerals, we do not use 'week' or 'month' in the same way. The folios remove the difficulty by reading 'is a twelvemonth old.'

29. *bootless*, useless; because the purpose was well known.

30. *Therefore we meet not now*, it is not for this purpose that we now meet.

31. *cousin* is a title which was applied by kings to great nobles with whom they had no blood relationship. In Henry V, i. 2. 235, it is used by the King of England in speaking of the Dauphin. Westmoreland was Henry's brother-in-law, his second wife Joan being the daughter of John of Gaunt by Catharine Swynford.

Ib. Westmoreland. Ralph Nevill, first Earl of Westmoreland, father of Richard Earl of Salisbury in the Second Part of Henry VI, and grandfather of Warwick the King-maker. He was one of the first to join Bolingbroke at Doncaster after his landing at Ravenspurgh. His effigy is still to be seen in Staindrop church.

33. *This dear expedience*, this important enterprise. For 'dear' in this sense see iv. 1. 34, and Romeo and Juliet, v. 3. 32:

'A ring that I must use

In dear employment.'

'Expedience,' like 'expedition,' besides the meaning of 'enterprise,' has also the sense of 'haste,' as appears from the following line. For the two senses compare Antony and Cleopatra, i. 2. 185:

'I shall break

The cause of our expedience to the queen.'

And Henry V, iv. 3. 70:

'The French are bravely in their battles set,
And will with all expedience charge on us.'

34. *hot in question*, hotly discussed.

35. *limits of the charge*, definitions of the scope of the expedition and the duties of the commanders. Compare Richard III, v. 3. 25 :

‘Limit each leader to his several charge.’

Warburton understood it to mean ‘estimates of the expense.’

36. *all athwart*, completely crossing our purpose. So in Measure for Measure, i. 3. 30 :

‘Quite athwart

Goes all decorum.’

37. *loaden*, laden, a form of the participle also used in Shakespeare. We have in Coriolanus v. 3. 164 : ‘Loaden with honour’; and in Antony and Cleopatra, iii. 11. 5 : ‘Laden with gold.’

38. *the noble Mortimer* was Sir Edmund Mortimer, second son to Edmund third Earl of March, and uncle to Edmund the fifth Earl, who became heir to the throne on the death of Richard II, and was a boy of ten years old at the date of this play. These two Edmund Mortimers are made into one by Shakespeare, not for dramatic purposes, but because the confusion already existed in Holinshed’s Chronicle, which was his authority for English history. It would be perhaps more correct to say that Shakespeare omits all mention of Sir Edmund Mortimer who was brother to Roger fourth Earl of March and uncle to the younger Edmund. It was this Edmund Mortimer, and not his nephew, who was defeated and taken prisoner by Glendower at the battle of Pilleth in Radnorshire, 22 June, 1402, and who afterwards, according to Walsingham, married Glendower’s daughter. (See iii. 1. 145, 193, 194.) His sister Elizabeth married Hotspur, and is the Lady Percy of this play. Hotspur speaks of him (i. 3. 142) as ‘my wife’s brother,’ and shortly after asks,

‘Did King Richard then

Proclaim my brother Edmund Mortimer

Heir to the crown?’

Again, in ii. 3. 78–9, Lady Percy says,

‘I fear my brother Mortimer doth stir

About his title.’

But in iii. 1. 196, Mortimer speaks of Lady Percy as his aunt and not his sister, which shows that Shakespeare was thinking of the younger Edmund. Capell, to make the error consistent, reads in this last passage ‘sister’ for ‘aunt.’

In the First Part of Henry VI (ii. 5) Edmund Mortimer the younger is represented as dying of extreme old age a prisoner in the Tower. The Edmund Mortimer of history died at the age of thirty-two at his own castle of Trim in Ireland, and had held important offices under Henry V.

40. *Glendower*. ‘This Owen Glendower was sonne to an esquier

of Wales, named Griffith Vichan: he dwelled in the parish of Conwaie, within the countie of Merioneth in Northwales, in a place called Glindourwie, which is as much to saie in English, as The vallie by the side of the water of Dee, by occasion whereof he was surnamed Glindour Dew.' (Holinshed, iii. p. 518.)

The beginning of the confusion with regard to Edmund Mortimer appears to be in Hall's account of the articles of complaint against Henry IV, drawn up by the Percies. They are taken from the Latin as given in Hardyng's Chronicle (p. 353). The last of them runs thus in Hall (p. 30): 'Also we do alledge, saie, and intende to proue, that where Edmōd Mortimer erle of Marche and Ulster, was taken prisoner by Owen Glendor, &c.' In the Latin he is correctly called 'Edmundus Mortymere, frater Rogeri Mortymere nuper comitis Marchie et Ultonie.' The omission of four words has caused the error.

43. *corpse*, plural, as in 2 Henry IV, i. 1. 192:

'My lord your son had only but the corpse,
But shadows and the shows of men, to fight.'

Ib. misuse, abuse. 'The shamefull villanie vsed by the Welshwomen towards the dead carcasses, was such, as honest eares would be ashamed to heare, and continent toongs to speake thereof.' (Holinshed, iii. 520.)

50. *uneven and unwelcome news*, contrasted with the 'smooth and welcome news' in line 66.

51. *thus it did import*. This is the reading of the first four quartos. The folios and four later quartos read 'report.' But there is no need for change. Compare Othello, ii. 2. 3: 'Upon certain tidings now arrived, importing the mere perdition of the Turkish fleet.' And Hamlet, i. 2. 23:

'He hath not fail'd to pester us with message,
Importing the surrender of those lands
Lost by his father.'

52. *Holy-rood day*, the 14th of September, which was kept as a festival to commemorate the Exaltation of the Cross at the consecration of the church of the Holy Sepulchre at Jerusalem by Macarius in 335, or at its restoration by Heraclius in 629.

53. *Archibald*, fourth Earl of Douglas, lost an eye at Holmedon and was killed at the battle of Verneuil, 17 August, 1424.

54. *approved*, experienced, well-tried. So in Much Ado, ii. 1. 394: 'Of approved valour.'

55. *Holmedon*, Humbleton in Northumberland, near Wooler.

57. *their artillery*, the 'vile guns' of which the exquisite complained to Hotspur as diminishing his military ardour, i. 3. 63. The battle was really won by the English archers, but the flights of arrows could

hardly have been thought by Shakespeare to have told the news of the engagement. He may have misunderstood Holinshed's expression that 'with violence of the English *shot* they were quite vanquished and put to flight.'

59. *them* was changed by Pope to 'it,' because 'news' had been already used as a singular in lines 51 and 58. But Shakespeare was indifferent to such niceties. In Richard II, iii. 4. 74, 82, he has 'this news,' and immediately after, l. 100, 'these news.'

60. *pride of their contention*, when their strife was at its height. So in Macbeth, ii. 4. 12:

'A falcon, towering in her pride of place.'

63. *Sir Walter Blunt*, who fell at Shrewsbury, 'Semblably furnish'd like the King himself,' was an ardent supporter of Henry, and one of the executors of the will of John of Gaunt, who left him a legacy of a hundred marks. The news of the battle of Humbleton hill was however brought to the King not by Sir Walter Blunt but by Nicholas Merbury, who received as his reward a pension of £40 a year, and afterwards fought at Agincourt. See Rymer's *Foedera*, ix. 25.

69. *Balk'd*, lying in balks or ridges. In Sherwood's Eng.-Fr. Dictionary (appended to Cotgrave's second edition) we have, 'A Balke (or ridge betweene two furrowes.) *Seillon*.'

71. *Mordake the Earl of Fife* was Murdach Stewart, eldest son of Robert Duke of Albany, Regent of Scotland. Shakespeare follows the list given by Holinshed (iii. p. 520): 'Mordacke earle of Fife, son to the gouernour Archembald earle Dowglas, which in the fight lost one of his eies, Thomas erle of Murrey, Robert earle of Angus, and (as some writers haue) the earles of Atholl & Menteith.' The omission of a comma after 'gouernour' led to the mistake in the text, by which the Earl of Fife is made the son of Douglas. Theobald supposed that a line was lost after 'son'; but what we have in the text is no doubt what Shakespeare wrote, for the error is repeated in i. 3. 261.

72. *the Earl of Athol*. It is doubtful whether there was any Earl of Athol at this time. The title had been resigned to the crown in 1341, and was not revived till 1408. There was however an Earl of Athol and Caithness in 1404, who had a safe-conduct to enable him to visit the shrine of St. Thomas à Becket.

73. *Murray*, Thomas Dunbar, second Earl of Moray.

Ib. Angus, George Douglas, only son of William first Earl of Douglas. His mother, Margaret Stewart, was Countess of Angus in her own right.

Ib. Menteith was one of the titles of Murdach Earl of Fife, whose mother, Margaret Graham, was Countess of Menteith in her own right (*French, Shakespeareana Genealogica*, p. 73).

75-77. *A gallant . . . of.* Arranged as by Steevens (1793). In the quartos and folios the words 'In faith, it is' are put at the end of the King's speech.

83. *minion*, favourite. See i. 2. 21.

87. *some night-tripping fairy.* It was once part of the popular belief that children were changed at birth by fairies, and the belief is perhaps not yet quite extinct. That Shakespeare held it because he made use of it in *A Midsummer Night's Dream* cannot be reasonably inferred. In such matters his creed was no doubt that of all sensible men.

88. *In cradle-clothes.* The Hotspur of history was born 20 May 1364, and was therefore more than twenty years older than the Prince of Wales, and nearly three years older than the King himself. In fact he and Henry IV were both knighted on St. George's Day, 1377.

91. *let him [go] from my thoughts.* So in *Cymbeline*, iv. 4. 1:

'*Gai.* The noise is round about us.

Bel.

Let us from it.'

92. *the prisoners.* By the law of arms, according to Tollet, 'every man who had taken any captive, whose redemption did not exceed ten thousand crowns, had him clearly for himself, to acquit or ransom, at his pleasure.' Steevens adds that the Earl of Fife being of the blood royal, the King might justly claim him by his acknowledged military prerogative. Percy therefore was acting strictly in accordance with his rights.

96. *Worcester.* Thomas Percy, Earl of Worcester, a younger brother of the Earl of Northumberland. He was steward of the household under Richard II, but when his brother was proclaimed traitor he broke his staff of office and joined Bolingbroke at Ravenspurgh. See Richard II, ii. 2. 58-60; ii. 3. 21-34. It is not clear what caused Worcester's disaffection to Henry, but he is described by Holinshed as 'the procuror and setter forth of all this mischeefe,' and he states his grievances himself in v. 1. 30-71.

97. *in all aspects*, like a malignant planet. In the language of astrology 'aspect' denoted the position and influence of a planet. In *Troilus and Cressida*, i. 3. 92, we read of the sun,

'Whose medicinable eye

Corrects the ill aspects of planets evil.'

The accent is on the last syllable.

98. *prune himself*, as a hawk dresses his feathers in readiness for action. The process is technically described in *The Boke of St. Albans* (quoted by Steevens): The hawk 'proynith when she fetchyth oyle with her beke ouer hir tayle and anoyntith her fetz and her federis.'

106, 7. *For more . . . uttered.* The King fears that under the in-

fluence of anger he might say or do something which would not become his dignity. Johnson interprets his words as meaning 'More is to be said than anger will suffer me to say.'

Scene II.

The place of this scene has to be supplied by conjecture. It can hardly have been another room in the Palace, as Capell gives it. What is here adopted is sufficiently vague, and was first proposed by Theobald. Staunton has 'An apartment in a Tavern,' and Halliwell places the scene at 'The Painted Tavern in the Vintry,' because in Stow's Survey (ed. Thoms, p. 90) it is said that the Prince of Wales and his three brothers supped with the merchants of London in the Vintry at the house of Lewes John. Not a very sufficient reason. The Three Cranes in the Vintry was a tavern, and as it was painted, the lane in which it stood was called The Painted Tavern lane.

2. *fat-witted*. Sir Andrew Aguecheek feared he had done harm to his wit by being a great eater of beef (Twelfth Night, i. 3. 91), and Orleans speaks scornfully of Henry's 'fat-brained followers' with their great meals of beef (Henry V, iii. 7. 143).

4. 5. *to demand that truly which thou wouldst truly know*. Johnson says, 'The Prince's objection to the question seems to be, that Falstaff had asked in the *night* what was the time of the *day*.' There is nothing however to indicate that the scene took place at night, and when Poin enters he is greeted with 'Good morrow, Ned.' Besides, they were to be at Gadshill, thirty miles off, by four o'clock in the morning. The Prince means that Falstaff's pursuits during the day were such as to render it unnecessary for him to know how the time passed.

5. *a devil*, as in iv. 2. 48, short for 'in the devil's name.' See iii. 1. 69.

8. *so superfluous to demand*. Compare i. 2. 196, and Richard III, iii. 2. 26:

'I wonder he is so fond
To trust the mockery of unquiet slumbers.'

9. *you come near me*, you touch me closely, hit me off to the life.

10. *the seven stars* were the Pleiades. See Lear, i. 5. 38, and Cotgrave (Fr. Dict.), 'Estoille Poussiniere. The seven starres; called by some, the Henne and her Chickens.' Again, 'Pleiade: f. One of the seven starres.' The term was also applied to the Great Bear. See note on ii. 1. 2.

11. *Phabus*. Falstaff refers to The Knight of the Sun (El Donzel del Febo), as Steevens pointed out, who was known in Shakespeare's time from an English translation of the Spanish romance called The

Mirror of Knighthood, Espejo de Caballerias, one of the books found by the curate and the barber in Don Quixote's library. Possibly, as Steevens further suggests, the words 'that wandering knight so fair' are part of some ballad founded on the romance.

15. *by my troth*, by my faith (A.S. *tréowð*). See v. 1. 70.

16. *an egg and butter* was to Falstaff the simplest meal and hardly worth a grace. See ii. 1. 54. In the Northumberland Household Book, edited by Thomas Percy (afterwards Bishop of Dromore) in 1770 (p. 78), 'a Dysch of Butter'd Eggs' appears as an alternative to salt fish at breakfast on Saturdays out of Lent.

17. *roundly*, straightforwardly, directly, without ceremony. Theobald inserted the necessary comma after 'come.'

19, 20. *be called thieves of the day's beauty*. The 'day's beauty' being the sun, the only meaning which can be attached to these words is, 'let us not be called thieves by the sun,' that is, in broad daylight. Falstaff wishes to be called anything but a highwayman. For the construction, see Coriolanus, ii. 3. 19: 'We have been called so of many.' Since this note was written I find that an anonymous writer in Halliwell's Shakespeare takes the same view. Theobald read 'booty,' for, says he, 'How could they be called thieves of the day's beauty? They robbed by moonshine; they could not steal the fair daylight.' True, adds Steevens, 'but believe our poet by the expression, "thieves of the day's beauty," meant only, "let not us who are body squires to the night," i.e. about the night, "be called a disgrace to the day." To take away the beauty of the day, may probably mean, to disgrace it.' All which is very far-fetched. There is of course a pun on 'night' and 'knight,' and possibly on 'body' and 'beauty,' but too much sense must not be looked for in this 'skipping dialogue.'

20. *Diana's foresters*. Malone in illustration of this says, 'We learn from Hall, that certain persons who appeared as *foresters* in a pageant exhibited in the reign of King Henry VIII, were called *Diana's knights*.' Hall tells us nothing of the kind. The pageant was exhibited on Midsummer Day at the coronation of Henry, and eight knights who called themselves servants to Diana left their hunting to encounter the scholars or knights of Pallas. The foresters were part of their retinue, and the reference to Hall is no illustration of Falstaff's words.

21. *minions*. See i. 1. 83.

22. *government*, conduct, self-control. Queen Katharine is praised in Henry VIII, ii. 4. 138, for her 'wife-like government.'

24. *we steal*. Pope prints, perhaps rightly, 'we—steal,' as if Falstaff used the word with some hesitation, for indeed he seems to have been as sensitive as Pistol in regard to it.

25. *holds well*, is quite consistent.

30. *Lay by* must be equivalent to 'Stand' in l. 97 below, whether it is a nautical phrase like 'Bring to' or not.

1b. *Spent with crying 'Bring in'* more wine.

35. *the honey of Hybla*. We have 'the Hybla bees' in Julius Caesar, v. 1. 34. See the note on that passage in the Clarendon Press edition.

1b. *my old lad of the castle*. Steevens has shown by a quotation from Harvey, Pierce's Supererogation (1593), that this was a phrase of the time for a roysterer: 'And heere is a lusty ladd of the Castell, that will binde Beares, and ride golden Asses to death' (Harvey's Works, ed. Grosart, ii. 44). But the origin of the expression is not known. Farmer says it is the same as 'old lad of Castile, a Castilian,' but gives no reason. He quotes also from Gabriel Harvey [Foure Letters 1592; Works, ed. Grosart, i. 225], 'Old Lads of the Castell, [haue sported themselves] with their rappinge bable.' In the original form of the play Falstaff was called 'Oldcastle' from a character in the Famous Victories of Henry the Fifth, Sir John Oldcastle, who has nothing to do with the Sir John Oldcastle, Lord Cobham, of history. The name may have been given to the character because of some meaning, now lost, which attached to the phrase 'old lad of the castle,' or the phrase may have acquired its meaning from being associated with the character.

36. *a buff jerkin*, which was the dress of a sheriff's officer. Such an official is called in The Comedy of Errors, iv. 2. 36, 'a fellow all in buff,' and l. 33, 'a devil in an everlasting garment'; again, iv. 3. 23, 'he that went, like a bass-viol, in a case of leather.' There is an obvious pun on its durable character and its connexion with imprisonment, in 'a most sweet robe of durance.' Compare The Comedy of Errors, iv. 3. 27: 'He, sir, that takes pity on decayed men and gives them suits of durance.' And Webster, Westward Ho, iii. 2: 'Where didst buy this buff? Let me not live, but I'll give thee a good suit of durance.' 'Durance' or 'Duretty' was the name of a stuff, as we find in Crouch's Book of Rates (1724). The sheriff's officer is the natural sequel to running in debt to 'my hostess of the tavern,' as Falstaff finds in 2 Henry IV, ii. 1.

37. *quips*. See Much Ado, ii. 3. 249.

38. *quiddities*, subtle distinctions, equivocations. Compare Hamlet, v. 1. 107: 'Where be his quiddities now, his quillets, his cases, his tenures, and his tricks?'

48, 49. *here apparent . . . heir apparent*. There must have been a sufficient resemblance in the pronunciation of 'here' and 'heir' to justify this pun, and possibly the *h* was aspirated in 'heir,' as it appears to have been in The Comedy of Errors, iii. 2. 127.

51. *resolution* is to be interpreted here by the 'purse of gold most resolutely snatched' in line 28.

Ib. fobbed, tricked. The earlier quartos read 'fubd,' which represents the pronunciation, as in 2 Henry IV, ii. 1. 37: 'I have borne, and borne, and borne, and have been fubbed off, and fubbed off, and fubbed off.'

52. *antic* first denoted something ancient or old-fashioned, and then a grotesque figure, a buffoon. It is applied to death in Richard II, iii. 2. 162:

'For within the hollow crown

That rounds the mortal temples of a king

Keeps Death his court and there the antic sits.'

And in 1 Henry VI, iv. 7. 18: 'Thou antic death.'

55. *brave*, fine. So in As You Like It, iii. 4. 43: 'O, that's a brave man! he writes brave verses, speaks brave words, swears brave oaths and breaks them bravely.' The same idea occurs, as Steevens has pointed out, in The Famous Victories of Henry V:

'*Hen. V.* Ned, so soon as I am king, the first thing I will do shall be to put my lord chief justice out of office; and thou shalt be my lord chief justice of England.

Ned. Shall I be lord chief justice? By gogs wounds, I'll be the bravest chief justice that ever was in England.'

59. *jumps with*, agrees with, suits. Compare Richard III, iii. 1. 11:

'Outward show; which, God he knows,

Seldom or never jumpeth with the heart.'

62. *obtaining of suits*. The clothes of the criminal were the hangman's perquisite. See Coriolanus, i. 5. 7:

'Doublets that hangmen would

Bury with those that wore them.'

63. '*Sblood*, for 'God's blood,' omitted or altered here and elsewhere in the folios as profane, but allowed to stand in Henry V, iv. 8. 10.

64. *a gib cat*, a Tom cat, called 'a gib' only in Hamlet, iii. 4. 190. The word was still in use in Northamptonshire in the last century, and is recorded in Miss Baker's Glossary. Cotgrave has 'Marcou: m. An old male cat, a gib cat.' But it was not necessarily old, for Pepys relates in his Diary for 29 Nov. 1667, 'that our young gibb-cat did leap down our stairs from top to bottom, at two leaps, and frighted us.' The melancholy of a cat was proverbial. See Sidney's Arcadia (ed. 1598), p. 386:

'The Hare, her sleights; the Cat, his melancholy.'

And Lilly's Mydas, v. 2 (ii. p. 60, ed. Fairholt): 'I am as melancholy as a cat.' 'Gib' is probably a contraction of Gilbert, and the 'G' is hard. 'Gib our cat' figures in Gammer Gurton's Needle.

Ib. a lugged bear, a dancing bear dragged about by the head. See Lear, iv. 2. 42:

'Whose reverence even the head-lugg'd bear would lick.'

66. *a Lincolnshire bagpipe* was really a bagpipe and not, as has been supposed, either a frog or a bittern. It was an instrument in rustic use in England in the days of Chaucer (see his description of the Miller in the Prologue to the Canterbury Tales), and possibly by Shakespeare's time it was only to be found in Lincolnshire. Drayton in his *Polyolbion* (xxiii. 266) says :

'And Bells and Bagpipes next belong to Lincolnshire.'

Even now to southern ears the drone of a Scotch bagpipe is not inspiring. Boswell quotes from Armin's Nest of Ninnies (1609): 'Amongst all the pleasures provided, a noyse of Minstrells and a Lincolnshire bagpipe was prepared—the minstrells for the great chamber, the bagpipe for the hall' (p. 9, Shakespeare Society edition).

67. *a hare* was considered a melancholy animal, and a hare sitting in her form is said to have been a symbol of a melancholy man in Egyptian hieroglyphics, but this is not supported by modern research. Steevens quotes from Drayton's *Polyolbion*, ii. [204]:

'The melancholie Hare is form'd in brakes and briers.'

Whether on this account, or for physiological reasons, the flesh of the hare was thought to be productive of melancholy. See also Webster, *The White Devil* (p. 26, ed. Dyce, 1857):

'And, like your melancholic hare,

Feed after midnight.'

67, 68. *the melancholy of Moor-ditch*, a filthy stagnant ditch outside the city walls from Bishopsgate to Cripplegate. It drained the swampy ground of Moorfields, and was proverbial for its unsavoury qualities, so that 'the scowring of Moorditch' was synonymous with 'the clensing of Augeas stable' in Dekker's *Gul's Hornbook* (Non-Dramatic Works, ed. Grosart, ii. 212), and 'Moor-ditch melancholy' was a current phrase (Taylor, *Pennylesse Pilgrimage*, Works, p. 129), as has been shown by Steevens and Malone.

70. *most comparative*, most fertile in similes or comparisons. The word is used as a substantive in iii. 2. 67, to describe one who is given to this frivolous form of wit:

'To laugh at gibing boys and stand the push

Of every beardless vain comparative.'

72. *a commodity*, in modern mercantile phrase, means a consignment, a store or stock. See iv. 2. 17, and Twelfth Night, iii. 1. 50: 'Now Jove, in his next commodity of hair, send thee a beard!' Reed quotes from *The Discoverie of the Knights of the Poste*, 1597, sign. C: 'In troth they live so so, and it were well if they knew where a commoditye of names were to be sould, and yet I thinke all the money in their purses could not buy it.' This may have been a reminiscence of *the play which was entered at Stationers' Hall in Feb. 1594*.

77. *wisdom cries out*, referring to Proverbs i. 20, 24.

79. *iteration*, repetition. See Troilus and Cressida, iii. 2. 183:

'Truth tired with iteration.'

Johnson interprets 'damnable iteration,' 'a wicked trick of repeating and applying holy texts,' and he very properly says of Warburton, who, like Hanmer, substituted 'attraction,' 'an editor is not always to change what he does not understand.'

80. *upon me*. The reading of the first quarto. All the other quartos and the folios have 'unto me.' But see iii. 1. 199: 'One that no persuasion can do good upon.'

84. *by the Lord*, omitted in the folios.

88. 'Zounds, that is, God's wounds, omitted in the folios. See l. 63. Falstaff is an instance of what has been called imperfect conversion.

89. *baffle me*, expose me to contempt, treat me with indignity as a recreant knight. See Richard II, i. 1. 170:

'I am disgraced, impeach'd, and baffled here.'

In such a case the offender's spurs were hacked off, and he was hung up by the heels in effigy, and sometimes in reality. See Spenser, F. Q. vi. 7. 27:

'And after all, for greater infamie,
He by the heeles him hung upon a tree,
And baffuld so, that all which passed by,
The picture of his punishment might see.'

Also F. Q. v. 3. 37. The term appears to have had its origin in a Scotch custom. Before the battle of Flodden, according to Hall (Chron. p. 559, ed. 1809), 'the Erle [of Surrey] bad the Heralde for to say to his master, that if he for his parte kept not hys appoyntemente, then he was content, that the Scottes shoulde Baffull hym, which is a great reproche amonge the Scottes, and is vsed when a man is openly periured, and then they make of hym an Image paynted reuersed, with hys heles vpwarde, with hys name, wonderyng, cryenge and blowing out of hym with hornes, in the most despitefull maner they can.' But the word afterwards came to have the more general meaning of 'expose to contempt,' as in Nashe's Pierce Pennilesse (Works, ed. Grosart, ii. 60): 'Should we (as you) borrow all out of others, and gather nothing of our selues, our names would be baffuld on euerie Booke-sellers stall.' And again, in his Haue with You to Saffron-Walden (iii. 45): '& how though not this age, yet another age three yeares after the building vp the top of Powles steeple, may baffull and infamize my name when I am in heauen.'

The etymology is uncertain. It has been suggested that the Scotch origin of the word points to a connexion with the Sc. *bauchle*, to treat contemptuously. On the other hand, Cotgrave, in his French

Dictionary, has 'Beffler. To deceiue, mocke, or gull, with faire words &c.' and he gives also 'Baffouier. To hoodwinke; also, to deceiue; also, to besmeare; also, to baffle, abuse, reuile, disgrace, handle basely in tearmes, giue reprochfull words of, or vnto.' The French words, however, have only an accidental resemblance, and the Scotch origin of the word is favoured by Professor Skeat.

92. *my vocation*. Farmer suggested that in this, Shakespeare 'undoubtedly' intended a sneer at Agremont Radcliffe's *Politique Discourses*, 1578, in which the word 'vocation' is of frequent occurrence. About this one may reasonably entertain a doubt, although Steevens appears to have had none. It is more likely that Falstaff, who had had one passage of Scripture quoted against him by the Prince, attempted to justify himself by an imitation of Scripture language.

94. *Gadshill* was one of the characters in *The Famous Victories of Henry V*.

Ib. have set a match, have made an appointment. Gadshill is called 'our setter' in ii. 2. 49. The servants at inns were frequently accomplices of the highwaymen. See ii. 1. 42 &c. Farmer quotes from Ratsey's Ghost, about 1605: 'I have been many times beholding to Tapsters and Chamberlaines for directions and setting of matches.' This again looks like a reminiscence of the present play.

It is more to the purpose to refer to Harrison's *Description of England* (Holinshed, i. 246), 'Of our innes and thorowfares': 'Manie an honest man is spoiled of his goods as he trauellet to and fro, in which feat also the counsell of the tapsters or drawers of drinke, and chamberleins is not seldome behind or wanting.' And again (p. 199), 'Seldome also are they or anie other waifaring men robbed without the consent of the chamberleine, tapster, or ostler where they bait & lie, who feeling at their alighting whether their capcases or budgets be of anie weight or not, by taking them downe from their sadles, or otherwise see their store in drawing of their purses, do by and by giue intimation to some one or other attendant dailie in the yard or house, or dwelling hard by vpon such matches, whether the preie be worth the following or no.'

96. *omnipotent* is used for grotesque emphasis, as 'almighty' sometimes is found in the language of our American cousins.

97. *Stand*. See ii. 2. 47.

Ib. a true man, an honest man, as opposed to a thief. See ii. 1. 85-87; ii. 2. 22, 88.

100. *Sack and Sugar*. Mulled sack was Falstaff's favourite drink. See ii. 4. 445; *Merry Wives*, iii. 5. 30. Compare Samuel Rowlands, *The Letting of Humours Blood in the Head-vaine* [Hunterian Club ed. p. 28]:

'When signeur Sacke & Suger drinke-drown'd reeles
He vowes to heave the spurrs from 's fellowes heeles.'

It appears to have been a peculiarity of the English to mix sugar with their wine. Fynes Moryson in his *Itinerary*, 1617, Part iii. p. 152, says: 'Gentlemen garrawse onely in Wine, with which many mixe sugar, which I neuer observed in any other place or Kingdome, to be vsed for that purpose.'

100, 101. *how agrees the devil and thee*. Pope reduced the grammar to modern usage by reading 'agree' and 'thou,' but it was a common thing in Shakespeare's time for the verb to be in the singular when it preceded several subjects. See Abbott, *Shakespeare Grammar*, § 335. The use of 'thee' for 'thou' is of common occurrence. See 2 Henry VI, i. 2. 69: 'Here's none here but thee and I.'

102. *on Good-Friday*, one of the strictest fast days. See King John, i. 1. 235:

'Sir Robert might have eat his part in me
Upon Good-Friday and ne'er broke his fast.'

109. *cozening*, cheating. See i. 3. 255.

111. *Gadshill*, between Gravesend and Rochester, was in Shakespeare's time a noted place for highway robberies. In 1558, according to Steevens, a Ballad on the Robbery at Gadshill was entered in the Register of the Stationers' Company (*Stationers' Registers*, ed. Arber, i. 96), and Mr. (afterwards Sir Henry) Ellis of the British Museum communicated to Boswell a memorandum, which had been drawn up in 1590 by Sir Roger Manwood, Chief Baron of the Exchequer, giving his reasons for proceeding against Curtall, Manweringe, and other malefactors in Kent, in consequence of their being concerned in highway robberies at Gadshill. In this narrative there are many points of resemblance to the scene in which Falstaff distinguished himself, but one highway robbery was very much like another.

112. *to Canterbury*, to the shrine of St. Thomas à Becket, the high road to which lay over Gadshill through Rochester.

113. *vizards*, masks. In Sir Roger Manwood's narrative just mentioned, one of the characters was called 'Justice greye Bearde' from 'sometyme wearing a vizarde greye bearde.'

115. *to-morrow night*. The supper was to be after the robbery.

118. *Yedward* looks rather like a survival of the old pronunciation of Eadward, the earlier form of the name. It is abbreviated to 'Yead' in *The Merry Wives*, i. 1. 160.

120. *chops*, fat chops; not, as Schmidt oddly defines it, 'a person resembling a piece of meat' (*Shakespeare Lexicon*), although Prince Henry does afterwards call Falstaff 'my sweet beef' from his likeness to a prize ox. But he also calls him 'ribs.'

124. *the blood royal*. A royal or real was a gold coin of the value of ten shillings. It is the subject of many puns. See ii. 4. 277, and Richard II, v. 5. 67.

125. *stand for*, be good for. Pope read 'cry, stand,' which misses whatever point there may be in the jest.

126. *once*, for once; as in *The Tempest*, iii. 2. 24: 'Moon-calf, speak once in thy life.'

136. 7. *for recreation sake*. So 'for sport sake,' ii. 1. 64; 'for safety sake,' v. i. 65. The other form, with the genitive, is perhaps of more frequent occurrence, as in *Twelfth Night*, iii. 3. 34, 'for traffic's sake'; and iv. 4. 336, 'for his honour's sake,' &c.

141. *thou latter spring*. This is Pope's reading. The quartos and folios have 'the,' and the change has been held to be unnecessary on account of such passages as *Julius Caesar*, v. 3. 99:

'The last of all the Romans, fare thee well!'

which does not appear to me to be parallel. In *Coriolanus*, i. 6. 6 the folios have

'The Roman gods,
Lead their successes as we wish our own,'

and this has been changed to 'Ye Roman gods.' It would be easy in manuscript to confuse 'yu' for 'thou' with 'ye,' which might be taken for either 'the' or 'ye.'

141, 2. *All-hallow summer*, the bright warm weather which sometimes comes about All Saints' day, and so a figure of Falstaff, who preserved his youthful passions to a late period of life. With a similar meaning the Prince speaks of him in 2 *Henry IV*, ii. 2. 110 as 'the Martlemas, your master.' We find also in 1 *Henry VI*, i. 2. 131, 'St. Martin's summer, halcyon days.'

145. *Bardolph, Peto*. The quartos and folios have 'Haruey, Rossill,' which Theobald supposed to be the names of the actors who played the parts of Peto and Bardolph. But in ii. 4. 164, 166, 170, where the folios have 'Gad,' that is, 'Gadshill,' the quartos have 'Ross,' who here acts Bardolph. Possibly these minor parts may have been taken sometimes by one actor and sometimes by another. The names of Harvey and Rossill are not distinguished enough to be found in the lists of actors which have come down to us.

151, 2. *it is at our pleasure to fail*, we can fail to keep our appointment if we please.

155. *like*, likely.

160. *sirrah*, a term of address usually employed in speaking to inferiors. Here it indicates impertinent familiarity. In i. 3. 118 it is used with the tone of reprimand.

Ib. for the nonce, for the once, for the occasion. See Hamlet, iv. 7. 161:

‘I’ll have prepared him

A chalice for the nonce.’

In Chaucer, Cant. Tales, 381, we find,

‘A cook they hadde with them for the nones.’

The older form is ‘for then ones,’ where ‘then’ is the dative case of the definite article.

161. *noted*, well-known.

163. *two of them*, probably Bardolph and Peto, who in the next act are rallied by the Prince for running away.

166. *incomprehensible*, infinite, unmeasurable.

168. *what wards*, what positions of defence. We must supply ‘he lay at’ or something equivalent. Falstaff says afterwards (ii. 4. 184): ‘Thou knowest my old ward; here I lay, and thus I bore my point.’

169. *reproof*, disproof. See iii. 2. 23. So ‘reprove’ means ‘disprove’ in 2 Henry VI, iii. 1. 40:

‘Reprove my allegation, if you can.’

Ib. lies. The first quarto has ‘lives,’ a reading which may be defended by a reference to iv. 1. 56, and Much Ado, iv. 1. 190:

‘The practice of it lives in John the bastard.’

172. *to-morrow night*. As the robbery was to be committed at four o’clock on the following morning, Capell changed this to ‘to-night.’ Of course if the Prince meant that Poin was to meet him with the disguises on the following night he would be too late, but he probably refers to the time of the supper which Poin had bespoken, and indicates this as their rendezvous in case of their being separated on the road.

175. *I know you all*. The Prince gives a good specimen of this knowledge in his analysis of Falstaff’s character, ii. 4. 422, &c.

176. *unyoked*, uncontrolled, like an animal when its work is done and the yoke is taken off. So in Hamlet, v. 1. 59, ‘unyoke’ means to leave off work. Compare 2 Henry IV, iv. 2. 103, ‘Like youthful steers unyoked.’

177. Malone quotes a similar sentiment from Sonnet xxxiii:

‘Full many a glorious morning have I seen

Flatter the mountain-tops with sovereign eye,

Anon permit the basest clouds to ride

With ugly rack on his celestial face.’

183. *strangle*, choke, stifle. See Romeo and Juliet, iv. 3. 35:

‘Shall I not, then, be stifled in the vault,

To whose foul mouth no healthsome air breathes in,

And there die strangled ere my Romeo comes?’

And Macbeth, ii. 4. 7 :

‘And yet dark night strangles the travelling lamp.’

191. *hopes*, expectations. Malone quotes an equivalent phrase from another speech of Henry's, 2 Henry IV, v. 2. 126 :

‘To mock the expectation of the world.’

192. *sullen*, dull, dark. Compare Sonnet xxix. 12 :

‘Like to the lark at break of day arising
From sullen earth.’

Steevens quotes Richard II, i. 3. 265-7 :

‘The sullen passage of thy weary steps
Esteem as foil wherein thou art to set
The precious jewel of thy home return.’

Ib. *ground*, background. So in Lucrece, 1074 :

‘My sable ground of sin I will not paint.’

195. *foil*, the setting of a jewel, so chosen as to show off its brilliancy ; generally a leaf of metal, whence the word, from Lat. *folium*.

196. *so . . . to*. See above, l. 8.

Ib. *to make offence a skill*, to make my misdoings seem acts of policy to give a greater lustre to my reformation.

197. *Redeeming time*, making amends for lost time. See Eph. v. 16.

Scene III.

3. *have found me*, have found me out, discovered my weakness. So in Henry V, iv. 1. 276, the King, apostrophizing ceremony, exclaims,

‘No, thou proud dream,
That play'st so subtly with a king's repose ;
I am a king that find thee.’

5, 6. I will rather be the king I am than follow the mildness of my disposition.

6. *condition*, disposition, temperament. So in Richard III, iv. 4. 157 :

‘Madam, I have a touch of your condition,
Which cannot brook the accent of reproof.’

8. *title of respect*, claim to respect.

13. *help*, helped ; the more frequent form of the participle in Shakespeare. See Much Ado, i. 1. 51 : ‘You had musty victual, and he hath help to eat it.’

Ib. *so portly*, of so noble a bearing.

15. *Worcester*, three syllables, as in iii. 1. 5, and v. 5. 14 (in the folios). So Gloucester, 1 Henry VI, i. 3. 4, 62.

17. *O, sir*. Sidney Walker would put these words in a separate line.

Ib. *peremptory*, self-asserting, imperious.

19. *frontier*. A frontier was an outwork in fortification, as in ii. 3. 49

Hotspur dreams 'Of palisadoes, frontiers, parapets.' Worcester's sullen looks were like the threatening aspect of a hostile fort. That 'frontier' also means 'forehead' is an additional reason for using the word here in connexion with 'brow.' A similar figure occurs in Henry V, iii. 1. 9-11:

'Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon.'

20. *good leave*, full permission. Compare King John, i. 1. 230-1:

'*Bast.* James Gurney, wilt thou give us leave awhile?

Gur. Good leave, good Philip.'

27. *Either* is here a monosyllable, as in A Midsummer Night's Dream, ii. 2. 156:

'Either death or you I'll find immediately.'

Similarly 'whether' is one or two syllables as the metre requires.

Ib. envy, malice, ill-will. Compare Measure for Measure, iii. 2. 149:

'Either this is envy in you, folly, or mistaking.'

Ib. misprision, misunderstanding. See Sonnet lxxxvii. 11:

'Thyself thou gavest, thy own worth then not knowing,
Or me, to whom thou gavest it, else mistaking;
So thy great gift, upon misprision growing,
Comes home again, on better judgement making.'

31. *dry*, thirsty.

33. *neat*, and *trimly dress'd*. To amend the metre Pope omitted 'and': Capell read 'neat, and trim dress'd.'

34. *his chin new-reap'd*, not new shaven, for then the resemblance to a stubble land after harvest would be lost. The beard was trimmed and close cut, not long and flowing.

36. *a milliner* was originally one who dealt in articles of women's dress from Milan, like the haberdasher in The Taming of the Shrew. In Shakespeare's time this occupation was followed by men. See Winter's Tale, iv. 4. 192: 'No milliner can so fit his customers with gloves.' These gloves were probably the 'Milan skins' mentioned by Beaumont and Fletcher in The Maid's Tragedy, iv. i, and Valentinian, ii. 2. See Greene's Quippe for an Vpstart Courtier (Works, ed. Grosart, xi. 287): 'The other a Frenchman and a Milainer in S. Martins, and sels shirts, Bands, Bracelets, Iewels, and such pretie toyes for Gentlewomen.'

38. *A pouncet-box*, a box for holding perfumes, the top of which was pierced with holes. Among the presents at the christening of the Princess Elizabeth, 'the Marchiones of Dorset gaue three gilt boules, pounced with a couer.' Hall, Chron. p. 806.

41. *Took it in snuff*, was offended at it, and expressed its anger by sneezing. So with another pun, Love's Labour's Lost, v. 2. 22:

'You'll mar the light by taking it in snuff.'

46. *holiday*. Compare *Merry Wives*, iii. 2. 69: 'He speaks holiday, he smells April and May.' And *Much Ado*, v. 2. 41, where Benedick says, 'I cannot woo in festival terms.'

49. *smarting with my wounds being cold*. Tollet quotes from *Barnes's History of Edward III*, p. 786: 'The esquire fought still, until the wounds began with loss of blood to cool and smart.' It is only necessary to mention this because Warburton, who is more than usually self-sufficient in this play, was persuaded that Shakespeare wrote and printed the passage thus:

'I then all smarting with my wounds; being gall'd, &c.'

50, 51. Johnson suggested the transposition of these lines, and Capell actually did transpose them, but 'smarting' may very well be used first of physical pain and then of the annoyance caused by impertinence. That Shakespeare wrote the lines in the order we have them appears from what follows, 'Out of my grief and my impatience,' where the two kinds of smart are indicated.

50. *pester'd*. To 'pester' meant originally to crowd; then, to annoy by crowding; and then to annoy generally. Compare *Coriolanus*, iv. 6, 7: 'Dissentious numbers pestering streets.' And *Troilus and Cressida*, v. 1. 38: 'Ah, how the poor world is pestered with such waterflies!'

Ib. popinjay, a parrot; from Span. *papagayo*. Cotgrave (*Fr. Dict.*) gives 'Papegay: m. a Parrot, or Popingay.'

51. *my grief*, the pain of my wound. See v. 1. 132.

56. *God save the mark!* Whatever be the origin of this expression, it is used as a kind of apology for mentioning a disagreeable subject. So the Nurse in *Romeo and Juliet*, iii. 2. 53, says,

'I saw the wound, I saw it with mine eyes—

God save the mark!—here on his manly breast.'

Similarly we find 'God bless the mark!' in *The Merchant of Venice*, ii. 2. 25: 'The Jew my master, who, God bless the mark, is a kind of devil.' Perhaps the 'mark' is the sign of the cross made to avert the evil omen, and the expression is a kind of prayer that it may be effectual.

58. *parmaceti*, spermaceti, to which it was altered by Steevens. Reed quotes from Sir Richard Hawkins' *Voyage into the South Sea*, 1593, where it is said of the whale, 'The fynnes are also esteemed for many and sundry uses, as is his spawne for divers purposes: this wee corruptly call *parmacettie*; of the Latine word, *Sperma-ceti*' (*Hakluyt Society ed.* p. 73). The word in this form occurs in Carr's *Craven Glossary*.

For its virtues see Overbury's *Characters*, 1616, quoted by Bowles, 'An ordinarie Fencer': 'His wounds are seldome above skin-deepe; for an inward bruise, lambstones and sweet-breads are his onely sperma-

ceti." This perhaps is a reminiscence of the play. In *Pharmacopœia Extemporanea*, by Thomas Fuller, M.D., Cantab. (3rd ed, 1719), one of the ingredients of 'A Bolus for a Bruise' is 'Spermaceti 1 Scruple.' Dr. Norman Moore has kindly furnished me with an earlier example from John Woodall's *Surgeon's Mate*, London 1639, p. 74: '*Sperma Ceti*, or *Spuma maris*, or the spawn of the whale . . . is good also against bruises inwardly, taken with the former, namely, *Mumia*, and also outwardly warme, to annoint the parts contused therewith.'

62. *tall*, strong, active. See *Twelfth Night*, i. 3. 20: 'He's as tall a man as any's in Illyria.' The abuse of the word by these 'lispings, affecting fantasticoes' is ridiculed in *Romeo and Juliet*, ii. 4. 31.

65. *unjointed*, disconnected, incoherent.

75. *To do him wrong . . . said*, to injure him or in any way put such a construction upon his words as to make them the foundation of a criminal charge. His words are to be taken in connexion with the circumstances in which they were spoken, and are not to be interpreted literally, in which case they might seem treasonable. Johnson regarded the words 'What then he said' as the subject and not the object of 'impeach,' and interprets the clause, 'Let what he then said never rise to impeach him, so he unsay it now.'

78. *But with proviso and exception*, that is, he does not positively refuse to give up his prisoners, but he practically does so, for he makes their surrender depend on an impossible condition.

80. *Mortimer*. See note on i. 1. 38.

87. *indent*, enter into a compact with. An indenture was a written compact made between two parties in duplicate on the same piece of parchment. The copies were then cut asunder by an indented line, and one copy was held by each party. The two could be identified when necessary by the indented margin of each fitting into the other.

Ib. with fears, with those who are the cause of fear. So in 2 *Henry IV*, iv. 5. 196:

'All these bold fears

Thou see'st with peril I have answered,'

where the 'fears' are the nobles whose turbulence alarmed the King. Steevens takes 'fears' in the sense of 'cowards,' and refers it to Mortimer. Johnson proposed to read 'peers,' and Knight changed 'fears' to 'feres,' to which he attributes the meaning of 'vassals.'

94. *fall off*, go over to the enemy. See *King John*, v. 5. 11:

'The English lords

By his persuasion are again fall'n off,'

97. *Those mouthed wounds*. Malone quotes *Julius Cæsar* [iii. 2. 232], where the like figure occurs:

'There were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar.'

100. *confound*, spend, consume; used of time, as in *Coriolanus*, i. 6. 17:

'How couldst thou in a mile confound an hour?'

And Antony and Cleopatra, i. 1. 45:

'Let's not confound the time with conference harsh.'

101. *in changing hardiment*, in valorous exchange of blows. 'Hardiment' occurs several times in Spenser. See *Faery Queen*, iii. 9. 53:

'So long these knights discoursed diversly
Of straunge affaires, and noble hardiment.'

102. *breathed*, took breath. See v. 4. 15.

104. *Who then, affrighted*, &c. Knight has unearthed a curious specimen of the criticism of the last century in A Dialogue on Taste, 1762, which is too good to be lost. 'Had not Shakspeare been perverted by wrong taste and imitation, he could never have produced such lines as those. Nature could never have pointed out to him that a river was capable of cowardice, or that it was consistent with the character of a gentleman such as Percy, to say the thing that was not.' It was in consequence of this wise remark that Johnson found it necessary to observe, 'Severn is not here the flood, but the tutelary power of the flood, who was affrighted, and hid his head in the hollow bank.' In Milton this tutelary power is represented as a goddess, Sabrina.

106. *crisp*, curled; from the rippling of the water. So in *The Tempest*, iv. 1. 130: 'Leave your crisp channels.' In *Timon of Athens*, iv. 3. 183, the same epithet is applied to the heaven, from its being covered with curled clouds.

108. *base* is the reading of the folios; *bare* of the quartos. The former agrees better with 'rotten,' though Johnson preferred 'bare,' in the sense of 'lying open to detection.' The 'base and rotten policy' is of course the policy attributed to Mortimer by Henry in betraying his army to Glendower. It would have been unnecessary to make this remark but that a contrary interpretation has been attributed to Delius, who is said to have regarded the 'policy' in this case as that of Henry himself. But he says nothing of the kind, and his language, which is quite plain, has been misunderstood.

113. *belie*, misrepresent, speak falsely of. It usually means to calumniate or slander. See 2 *Henry IV*, i. 1. 98.

118. *Art . . . henceforth*, &c. Pope, whose ear could not endure an irregular line, read,

'Art not asham'd? But, sirrah, from this hour, &c.'

Others have endeavoured to correct the metre otherwise, but in the impetuous language of passion it is not reasonable to look for regularity of verse.

125. *An if the devil come and roar for them*, an allusion to the part of the devil on the stage. Compare Henry V, iv. 4. 75: 'This roaring devil i' the old play.'

126. *I will after*. The verb of motion is omitted, as in *The Two Gentlemen of Verona*, iii. 1. 394: 'I'll after, to rejoice in the boy's correction.'

Ib. straight, immediately, straightway. As in *Hamlet*, v. 1. 4: 'Make her grave straight.'

128. *Albeit I make a hazard*. So the quartos. The folios have 'Although it be with hazard.'

129. *choler*, anger. See ii. 4. 311, where it is used with a pun on 'collar.'

131. 'Zounds'. The folios have 'Ycs.' See notes on i. 2. 63, 88.

137. *ingrate*, ungrateful, thankless. So in *Coriolanus*, v. 2. 92: 'Ingrate forgetfulness.'

Ib. canker'd, venomous, malignant, like a cancer. See *King John*, ii. 1. 194: 'A canker'd grandam's will.'

143. *an eye of death*, an eye of deadly fear: not, as Johnson interprets, an eye menacing death, which is out of keeping with turning pale and trembling.

145. *proclaim'd*. It was Roger Mortimer, fourth Earl of March, the elder brother of Edmund Mortimer, Glendower's prisoner, who was proclaimed by Richard II as heir presumptive to the throne in the October parliament of 1385. After his death in August, 1398, his son Edmund Mortimer, then a child not seven years old, succeeded to his claim, and was regarded by the adherents of Richard as the future King. But in the rebellion of the Percies his pretensions were set aside in favour of his uncle Edmund.

146. *that dead is*. For this inverted order of words see the Duke of Buckingham's oration as given in Sir Thomas More's *History of Richard the Third* (Works, ed. 1557, p. 62): 'Among vs neuer so long continued dissension, nor so many battailes in y^e season, nor so cruel & so deadly foughtē, as was in y^e kinges daies y^e dead is god forgiue it his soule.' Again, in Holland's *Plutarch*, p. 1154: 'Now when she saw that he had drunke it all off, she fetched a grievous grone, and brake forth aloud into this speech, naming withall her husband that dead was.'

149. *in us*, in consequence of us, caused by us.

152. *shortly*, in a short time after. So *Twelfth Night*, i. 2. 39:

'Her brother,

Who shortly also died.'

159. *wish'd him . . . starve.* See I. 89. For the construction see Measure for Measure, iv. 3. 138 :

‘Pace your wisdom

In that good path that I would wish it go.’

And All's Well, ii. 1. 134 :

As one near death to those that wish him live.’

163. *murderous subornation*, secret prompting to murder.

168. *predicament*, originally a term in logic, is the Latin equivalent of the Greek category as translated by the schoolmen. The categories of Aristotle were used as a classification of all existing things. Hence ‘predicament,’ which first meant ‘a class,’ came to have the signification of ‘condition, situation,’ and in later usage bears an unfavourable sense. See The Merchant of Venice, iv. 1. 357 :—

‘And the offender's life lies in the mercy

Of the duke only, 'gainst all other voice.

In which predicament, I say, thou stand'st.’

See note on this passage in the Clarendon Press edition.

173. *gage*, pledge ; and so, risk.

Id. in an unjust behalf, in behalf of injustice. ‘Behalf,’ which was originally a prepositional phrase, is commonly used as a substantive with the definite article or a possessive pronoun, ‘in the behalf of,’ ‘in my behalf,’ &c., but I have not met with another instance such as this, ‘in an unjust behalf,’ nor do I find it noticed in Dr. Murray's Dictionary.

174. *both of you.* Northumberland was one of the first to join Henry at Doncaster after his landing at Ravenspurgh, and when he was proclaimed traitor by Richard, his brother the Earl of Worcester gave up his office of Lord High Steward.

176. *this canker.* A canker was a dog-rose, and the word is still to be found in some provincial dialects. See Much Ado, i. 3. 28, where Don John says, ‘I had rather be a canker in a hedge than a rose in his grace.’

178. *shook* is the more usual form of the participle in Shakespeare, though ‘shaken,’ as in i. 1. 1, and ‘shaked’ also occur. See note on Henry V, ii. 1. 124 (113, Clarendon Press ed.).

183. *disdain'd*, full of disdain, disdainful ; an adjective in the form of a participle, derived not from a verb but a substantive. Compare The Merchant of Venice, iii. 2. 97 :

‘Thus ornament is but the guiled shore

To a most dangerous sea,’

where ‘guiled’ means ‘full of guile.’ Many examples of words similarly formed are given by Schmidt in the Appendix to his Shakespeare Lexicon, p. 1417.

185. *To answer*, to meet an obligation, to pay a debt. Compare Comedy of Errors, iv. 1. 82 :

'But, sirrah, you shall buy this sport as dear

As all the metal in your shop will answer.'

187. *cousin*, used of those who were not within the first degree of relationship. See notes on Richard III, ii. 2. 8, and Hamlet, i. 2. 64.

193. *On the unsteadfast footing of a spear*. This passage is not illustrated by Douce's reference to an ivory cabinet which is engraved in Carter's Specimens of Ancient Sculpture and Engraving, i. 45. A knight in armour is there represented as crossing a run of water by making a bridge of his sword when he could have easily stepped over it.

194. *If he fall in, good night!* The attraction of an adventure to Hotspur was its danger, not its prospect of success. See 2 Henry IV, i. 1.

170. It has been proposed to give these words to Worcester, to whom they are inappropriate. Another suggestion is that we should read, 'If he fall in? Good knight!' which has little to commend it.

1b. or sink or swim, like many other colloquial expressions, such as 'hit or miss,' requires no illustration; but Steevens has pointed out that in Chaucer's Knight's Tale (ed. Tyrwhitt), l. 2399, we find

'Ne recceth never, whether I sinke or flete.'

See also Nashe, Dido, Queene of Carthage, l. 1200 (Works, ed. Grosart, vi. 56):

'No, no, she cares not how we sinke or swimme,

So she may haue Æneas in her armes.'

198. *To rouse a lion*, &c. Staunton remarks that Shakespeare's acquaintance with the technical phraseology of the chase proves him to have been 'an accomplished woodman.' It may be so, but the same kind of evidence is used to prove that he was a skilled lawyer. Among the Hunters' Terms in The Gentleman's Recreation (1721) are given 'Rouse the Buck. Start the Hare.' But naturally no term is given as appropriate to the lion, and we may suppose that Shakespeare's intelligence rather than his experience led him to select the appropriate words.

201-205. In the Induction to Beaumont and Fletcher's Knight of the Burning Pestle, these lines, slightly altered, are recited by Ralph the Apprentice as a specimen of a 'huffing part.' Johnson thought it worth while to defend them from the charge of extravagance; but it is not necessary to suppose that in their quotation by Beaumont and Fletcher any ridicule of Shakespeare was intended. Hotspur was brave enough, but there was a touch of the braggadocio about him.

201. By the omission of the speaker's name in the first four quartos the lines 201-208 are made part of Northumberland's speech.

207. *corriual*, rival. Cotgrave (Fr. Dict.) gives 'Rival: m. A riual, corriual, competitor in loue.' In the sense of 'companion' it occurs again in this play, iv. 4. 31.

208. *this half-faced fellowship*; this miserable sharing of honours,

which in the case of royal personages, like Philip and Mary, involved the representation of their faces in profile upon their coins. In King John, i. 1. 94, a 'half-faced groat' was a groat bearing the king's face in profile, and in 2 Henry IV, iii. 2. 283, 'this same half-faced fellow, Shadow,' had a thin hatchet face, which presented no better mark than the edge of a pen-knife. Hence 'half-faced' is used contemptuously for wretched, miserable-looking. Hotspur is following his own fancy, and does not refer to anything Worcester had said.

209. *apprehends*, conceives in his imagination. Compare A Midsummer Night's Dream, v. 1. 5:

'Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.'

Ib. figures, imaginary shapes. Compare Julius Cæsar, ii. 1. 231:

'Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men.'

210. *attend to*. For the omission of the preposition see Abbott, Shakesp. Gr. § 200.

212. *I cry you mercy*, I beg your pardon. See iv. 2. 49.

224. *a starling*. Compare Webster, Duchess of Malfi, i. 1:

'Or hear him chatter

Like a taught starling.'

And Northward Ho, iii. 1: 'I come not to teach a starling, sir.' According to Pliny (x. 42, Holland's translation), 'The two Cæsars also, the young princes (to wit, Germanicus and Drusus) had one Stare [i.e. Starling], and sundrie Nightingales, taught to parle Greeke and Latine.' See also Beaumont and Fletcher, Valentinian, ii. 3:

'Tis likely too I counsell'd 'em to turn . . .

Their warlike eagles into daws, or starlings,

'To give an Ave Cæsar as he passes.'

228. *defy*, renounce, reject. See iv. 1. 6, and King John, iii. 4. 23:

'No, I defy all counsel, all redress.'

230. *sword-and-buckler Prince*, armed like a serving-man with sword and buckler, not as a knight or gentleman. Henley quotes from Stowe's Survey (ed. Strype, vol. i, part 2, p. 240): West Smithfield 'was many years called Ruffians Hall, being the usual Rendevous of Ruffians and Quarrellers, during the time that Swords and Bucklers were used: When every Serving Man carried a Buckler at his Back, which hung by the Hilt or Pomel of his Sword, hanging before him.' In the engraved title to the English Bible of 1539, which is attributed to Holbein, there is a figure of a serving-man with his buckler attached to the hilt of his sword. Malone quotes from Florio's Firste Fruits [fol. 17 b] of the weapons of the English:

'What weapons beare they?

Some sword and dagger, some sword and buckler.

What weapon is that buckler?

A clownish dastardly weapon, and not for a Gentleman.'

In Shakespeare's time the sword and buckler had been succeeded as weapons by the rapier and dagger. See Hamlet, v. 2. 152.

233. *a pot of ale*, another reference to the Prince's taste for low companions.

236. *wasp-stung* is the reading of the first quarto, and is obviously the true one. The others have 'waspe tongue' or 'wasp tongue,' and this in the folios became 'waspe tongu'd.' Malone has a long note to prove that the reading of the later quartos is correct. But Northumberland is describing the irritability of his son's temper rather than the petulance of his language, and this is proved by Hotspur's speech which follows,

240. *pismires*, ants. The Geneva Version of Proverbs vi. 6 has, 'Go to the pismire, O sluggard.'

241. *politician*, a political schemer, not by any means the same as a statesman. In Shakespeare's time it was used in a depreciatory, almost contemptuous, sense. Sir Andrew Aguecheek (Twelfth Night, iii. 2. 34) says, 'I had as lief be a Brownist as a politician.'

244. *the madcap duke*. It is not evident why Shakespeare applies this epithet to the Duke of York. Perhaps he only intends it to be part of Hotspur's random language. All that appears to be known is that the Duke was fonder of field sports than of politics. Hardyng (Chronicle, p. 340, ed. 1812) says that he was

'of good chere,

Glad and mery and of his owne ay lyued.'

Ib. kept, lived; as in Love's Labour's Lost, iv. 1. 100:

'This Armado is a Spaniard, that keeps here in court.'

245, &c. See Richard II, ii. 3. 41-50.

247. '*Sblood*'. See i. 2. 63.

248. *Ravenspurgh*, formerly on the coast between Hull and Bridlington. It has disappeared for many years. See note on Richard II, ii. 1. 296 (Clarendon Press ed.).

251. *a candy deal of courtesy*, a deal of sugared courtesy.

252. *this fawning greyhound*. So in Coriolanus, i. 6. 38:

'Even like a fawning greyhound in the leash.'

255. *cozeners*, cheaters, swindlers. Cotgrave (Fr. Dict.) supplies us with a good many equivalents. 'Imposteur: m. An imposter, cousener, deceiuer, beguiler; a iugler, a mountebanke, a cheating Quacksalver.' The pun between 'cozen' and 'cousin' is not uncommon, and the words are probably connected etymologically.

256. *I have done.* So the quartos. The folios read 'for I have done,' which mends the verse but is less in keeping with Hotspur's abrupt manner.

261. *the Douglas's son.* See note on i. 1. 71.

Ib. mean, means. Compare Two Gentlemen, iv. 4. 113 :

'I pray you, be my mean

To bring me where to speak with Madam Silvia.'

262. *For powers,* for raising forces. See iv. 1. 18.

266. *bosom,* confidence. See Julius Caesar, v. 1. 7 : 'I am in their bosoms.'

270. *bears hard,* resents, takes ill.

271. *the Lord Scroop,* William Scroop, Earl of Wiltshire. See Richard II, iii. 2. 141.

272. *in estimation,* by way of conjecture.

275. *only . . . but,* one of these is superfluous, as in 2 Henry IV, i. 1. 192 :

'My lord your son had only but the corpse.'

And Macbeth, v. 8. 40 :

'He only lived but till he was a man.'

278. *let'st slip,* lettest the greyhound loose from the slip or leash by which he is held. See Henry V, iii. 1. 31 :

'I see you stand like greyhounds in the slips.'

And Coriolanus, i. 6. 39 :

'Holding Corioli in the name of Rome,

Even like a fawning greyhound in the leash,

To let him slip at will.'

279. *it cannot choose but be,* it must of necessity be. So in v. 2. 45, and 2 Henry IV, iii. 2. 221 : 'Nay, she must be old ; she cannot choose but be old ; certain she's old.'

284. *a head,* an armed force. See iii. 2. 167, iv. 1. 80, v. 1. 66, and Hamlet, iv. 5. 101 : 'a riotous head.'

285. *as even as we can,* keeping our balance without taking one side or the other among the various parties in the state.

286. Compare Richard's prophecy of Northumberland in Richard II, v. 1. 55-68.

288. *to pay us home,* to pay us in full, to the uttermost. So in The Tempest, v. 1. 70 :

'I will pay thy graces

Home both in word and deed.'

292. *Cousin* is used of near relatives, who are not the children of brothers and sisters. In i. 1. 31, iii. 1. 52 it denotes a brother-in-law. In Richard III, ii. 2. 8, it is applied to grandchildren, and in Twelfth Night, i. 5. 131, to an uncle. Here it is equivalent to nephew.

294. *suddenly,* quickly. See iii. 3. 5.

ACT II.

Scene I.

Halliwell places the scene in the yard of the Crown Inn, Rochester.

2. *Charles' wain*, the Great Bear. Cotgrave (Fr. Dict.) has 'Ours: m. A Beare; also, the Northerlie starres called Charles waine.' And 'Arcture: m. The starre Boötes (which followeth Charles waine).' The name probably is a corruption of 'churl's wain' or countryman's waggon. But Holland, in his translation of Pliny, ix. 23, has another version, for he renders 'Septemtrio' 'the seven starres about the North pole, called Charlemaines waine.'

5. *Cut* was a name for a horse whose tail had been docked, otherwise called 'curtal.' See note on Twelfth Night, ii. 3. 203: 'If thou hast her not i' the end, call me cut.'

6. *flocks*, tufts of wool. Cotgrave (Fr. Dict.) has 'Floc de laine. A Locke, or flocke of wooll.'

Ib. poor jade, is &c. The folios read 'the poor jade is,' but they make no change in l. 11, 'Poor fellow, never joyed &c.' The omission of the pronoun is no doubt intentional, in order to give a rustic turn to the carrier's language.

Ib. wrung in the withers. The withers of a horse are at the junction of the shoulder bones. See Hamlet, iii. 2. 252: 'Let the galled jade wince, our withers are unwrung.'

6, 7. *out of all cесс*, out of all reckoning or measure. Cotgrave (Fr. Dict.) has 'Sans cesse . . . excessiue, immoderately, out of all cesse and crie.'

8. *dank*, damp, moist; not like the 'good dry oats' that Bottom wished for. 'Dank as a dog' has probably no more meaning than other expressions of the same kind, 'sick as a cat,' 'lame as a tree.'

9. *next*, nearest, most direct. See iii. 1. 260, and Winter's Tale, iii. 3. 129: 'Home, home, the next way.' Compare Lyly's Euphues (ed. Arber), p. 354: 'which weare a thing contrary to hir honor, and the next way to call hir honestie in question.'

Ib. the bots are worms in the stomach of a horse. They are enumerated among the many diseases to which that animal is subject, in The Taming of the Shrew, iii. 1. 49-57, a passage for which I hope Shakespeare is not responsible. Gervase Markham, like the carrier, attributes them to 'foule and naughty feeding' (Markham's Master-Peece, ed. 1615, p. 168), but they are now known to be the larvae of the gadfly.

11, 12. *since the price of oats rose*, unlike the farmer in Macbeth (ii. 3. 5), 'that hanged himself on the expectation of plenty.'

In 1594 we learn from Stow's Annales (ed. 1601) that the price

of corn rose in consequence of the floods, but more on account of 'overmuch transporting,' and in 1595 also there was 'dearth and scarcity of victualls at London.' In 1597 the price of corn fell in August but rose again to the 'late greatest price of 13 shillings a bushel.' These facts have no bearing on the exact date of the present play.

14. *stung like a tench*. This is probably as appropriate as 'dank as a dog'; but Steevens discovered from a passage in Holland's translation of Pliny's Natural History (ix. 47) that anciently fish were believed to be infested with fleas. 'Some fishes there be, which of themselves are given to breed fleas and lice, among which the Chalcis, a kind of Turbot, is one.'

16. *a king christen*, a Christian king, or, as the folios read, 'a king in Christendom.'

18. *come away*, come along, come hither; as in the song in Twelfth Night, ii. 4. 52: 'Come away, come away, death.'

19, 20. *two razes of ginger*. There has been a great discussion as to whether a 'raze' of ginger meant a 'root' of ginger, or a 'bale' as Theobald asserts. Steevens quotes the authority of 'the late Mr. Warner' for the statement 'that a single *root* or *race* of ginger, were it brought home entire . . . would have been sufficient to load a pack-horse'; and he gave as his authority for this, Sir Hans Sloane's Introduction to his History of Jamaica, which supplies no justification for his assertion. A great deal of this unnecessary detail might have been avoided, had it been observed that the reason the carrier wanted to be off early was that he had a long journey to go, as far as Charing Cross. He does not mean that a ham and two *razes* of ginger were his only load. In 'The Famous Victories of Henry the Fifth, Dericke the carrier charges Cutter the thief with having beaten and wounded his pack, and taken 'the great race of ginger.'

21. *God's body*. Omitted in the folios as profane. See i. 2. 63.

1*b*. *turkeys* were unknown in Europe till after the discovery of the New World, but Shakespeare did not trouble himself about such details.

24. *as good deed as drink*. See ii. 2. 21, 22.

26. *faith*, faithfulness, fidelity. See iii. 3. 104.

27. *Enter Gadshill*. See i. 2. 94. As he was a highwayman he probably took his name from the scene of his robberies. See i. 2. 111.

28. *two o'clock*. The carrier had just said it was four o'clock, but possibly suspecting Gadshill, he did not want him to think it was time to start.

34. *when? canst tell?* A familiar retort, the origin of which, like

that of many similar expressions, it is difficult to discover. See The Comedy of Errors, iii. 1. 52 :

'*Dro. E.* Have at you with a proverb—Shall I set in my staff?

Luce. [*Within*] Have at you with another; that's—When? can you tell?'

41. *great charge*, a great quantity of luggage.

43. *At hand, quoth pick-purse.* Steevens quotes an instance of this proverbial expression from the play of *Apus and Virginia* (1575) :

'At hand, quoth pickpurse, here redy am I.'

Cotgrave gives, '*À la main.* Nimbly, readily, actiuely, at hand (quoth pick-purse).'

45. *the chamberlain.* See note on i. 2. 94.

48. *holds current*, holds good, proves true.

49. *a franklin*, a freeholder, yeoman, one who farmed his own land. See *Winter's Tale*, v. 2. 173 :

'Let boors and franklins say it, I'll swear it.'

Chaucer's Franklin had been Sheriff and Knight of the Shire and Chair-man of Quarter Sessions.

Ib. the wild or weald of Kent is the part formerly covered by the forest of Anderida, which extended into Sussex and Hampshire. The heading of one of the chapters in Lambard's *Perambulation of Kent* (1576), p. 175, is: 'The Weald, so named of the Saxon worde peald, which signifieth *A woodie countrie.*' See Lyly's *Euphues* (ed. Arber), p. 268: 'I was borne in the wyld of Kent.' And Heywood's *First Part of King Edward* the fourth (Works, i. 9) :

'Or for some common in the wields of Kent

Thats by some greedy cormorant enclos'd.'

50. *marks.* A mark, which was 13s. 4d. or the equivalent of two nobles, was a coin of account only. Three hundred marks were worth two hundred pounds.

52. *a kind of auditor.* Chaucer's Franklin also was a 'countour' or auditor.

53. *charge.* See above, l. 41.

54. *eggs and butter.* See i. 2. 16.

55, 56. *Saint Nicholas' clerks* were highwaymen or footpads. Cotgrave (Fr. Dict. s. v. *Estrade*) has, '*Batteurs d'estrade* . . . Purse-takers, Boot-halers, or S. Nicholas clarkes.' In default of any satisfactory explanation of the origin of the phrase, I give the following extract from a letter written by Tanner to Hearne (*Aubrey's Letters*, i. 302) on *Boys-Bishops at Norwich*. On St. Nicholas' day '*the Pueri de Eleemosynariâ*, whom we now call the Choristers, chose a Bishop and waited on him in procession to several churches and good houses in the city, where the little rogues took great liberties—hence the proverbial expression

of *St. Nicholas' Clerks*, signifying such as were not of the best character.'

63. *Trojans*, a cant name for boon companions or dissolute fellows, like the Corinthians of the Regency and the Mohawks of an earlier time. See *Love's Labour's Lost*, v. 2. 640: 'Hector was but a Troyan in respect of this.' The old copies have 'Troyan' or 'Troian.' In *Kemps* nine dayes wonder, sig. C 2 recto, he says of his host of Rockland, 'he was a kinde good fellow, a true Troyan.'

64. *sport sake*. See note on i. 2. 136.

65. *do the profession some grace*, confer a favour upon it, give it credit. See v. 4. 156

67. *no foot land-rakers*, no vagabonds on foot. Theobald's reading. The folios have 'Foot-land-Rakers'; the first quarto, followed substantially by the rest, 'foot-lande rakers.'

67, 68. *long-staff sixpenny strikers*, thieves with long staves that knock men down for sixpence. 'Striker' was a cant term for a petty thief, and in *Greene's Art of Coneycatching* (1592), the cutting a pocket or picking a purse is called striking. When Evelyn was robbed as he was riding by the Procession Oak near Bromley, 23 June, 1652, he records in his Diary, 'two cut-throates started out, and striking with long staves at y^e horse and taking hold of the reines threw me downe, tooke my sword, and haled me into a deepe thickett some quarter of a mile from the highway, where they might securely rob me, as they soone did.' In Lilly's *Mother Bombie*, i. 1, a medicine for a threadbare purse is 'a pike staffe to take a purse on the high way.'

69. *malt-worms*, drunkards. See Nashe's *Prognostication* (Works, ed. Grosart, ii. 147): 'y^e dearth, that by their deuout drinking is like to ensue of Barly, if violent death take not away such consuming mault worms.'

70. *great oneyers*. A phrase which has given occasion to a variety of conjectures, and for which many substitutes have been proposed; such as 'moneyers,' 'seignors,' 'owners,' 'mynheers,' 'mayors,' 'conveyors,' to mention those only which are English words. Johnson thought no change was necessary. He says 'Gadshill tells the Chamberlain, that he is joined with no mean wretches, but "with burgomasters and great ones," or as he terms them in merriment by a cant termination, *great oneyers*, or *great-one-ers*, as we say, *privateer*, *auctioneer*, *circuiteer*. This is, I fancy, the whole of the matter.' Schmidt (*Shakespeare Lexicon*) interprets the expression doubtfully, 'perhaps persons that converse with great ones'; and for the formation he compares 'lawyer,' 'sawyer,' 'bowyer,' &c. which are not parallels. In order not to betray the Prince, Gadshill evidently coined a word for the occasion, the meaning of which was sufficiently clear for his purpose, and from which

the Chamberlain would learn quite as much as it was intended he should, as much indeed as he would from 'tranquillity' just before.

70. *hold in*, keep their own counsel.

71, 72. *strike . . . speak . . . drink . . . pray*. Warburton and Malone attempted to show that there was an intentional gradation or climax in these words. But this assumes that Gadshill's language is coherent and not intended to mystify the muddy knave with whom he is talking.

75. *make her their boots*, their profits or spoils. So in 2 Henry VI, iv. 1. 13:

'And thou that art his mate, make boot of this.'

Gadshill gives an opening to the Chamberlain's wit to check his curiosity.

77. *hold out*, keep out. See Timon, i. 2. 111: 'Mine eyes cannot hold out water, methinks.'

78. *hath liquored her*. It was and is customary in order to make boots watertight to give them a coating of grease or oil, and this was called liquoring them. Falstaff (Merry Wives, iv. 5. 100) says, 'They would melt me out of my fat drop by drop and liquor fishermen's boots with me.' The play upon the other sense of 'liquor' is obvious.

79, 80. *the receipt of fern-seed*. It was a vulgar belief that fern-seed only became visible on St. John's Eve, and as a consequence of this the seed which was so rarely to be seen was thought to possess the power of making those who wear it invisible. Steevens quotes from Ben Jonson's New Inn [i. 1.]:

'I had

No medicine, sir, to go invisible,

No fern-seed in any pocket.'

85. *purchase*, plunder; as 'convey' was a polite expression for 'steal.' See Henry V, iii. 2. 45: 'They will steal anything and call it purchase.' In the present passage the folios read 'purpose.'

Ib. a true man. See i. 2.

86. The Chamberlain returns Gadshill's jibe at l. 45, and has the best of the encounter, for Gadshill becomes pedantic and abusive.

88. '*homo*' is a common name to all men. This is said to be a quotation from the Latin Accidence of Shakespeare's time. The meaning here is, according to Johnson, 'that though he might have reason to change the word *true*, he might have spared *man*, for *homo* is a name common to all men, and among others to thieves.'

90. *muddy*, thick-witted. Compare Heywood's First Part of King Edward the Fourth (Works, i. 9):

'Basely like tinkers or such muddy slaues.'

Scene II.

2. *a gummed velvet*, velvet stiffened with gum, and therefore more liable to rub or chafe. Taffeta was fraudulently treated in the same way; see Greene, *A Quippe for an vpstart Courtier* (Works, ed. Grosart, xi. 287): 'Beside you buy gumd Taffata, wherwith you line Hats that will straight asunder assoone as it comes to the heat of a mans head.'

6. *keep*. So in *Twelfth Night*, ii. 3. 76: 'What a caterwauling do you keep here!'

12. *by the squier* or measure; from Fr. *esquierre*, which Cotgrave defines 'A Rule, or Squire; an Instrument used by Masons, Carpenters, Joyners, &c.; also, an Instrument wherewith Surveyors measure land.' See *Winter's Tale*, iv. 4. 348: 'And not the worst of the three but jumps twelve foot and a half by the squier.'

19. *medicines*, love philters. See *Othello*, i. 3. 61.

'She is abused, stol'n from me, and corrupted

By spells and medicines bought of mountebanks.'

Cotgrave defines 'Philtre,' 'An amorous potion, or loue-procuring medicine.'

21. *rob*. Johnson unnecessarily proposed 'rub.'

21, 22. See ii. 1. 24.

36. *to colt me*, to cheat me, play the fool with me; treat me as a colt you are breaking in. In Dekker's *Lanthorne and Candle-light* (Works, ed. Grosart, iii. 251), referred to by Steevens, in the chapter on 'Rancke Riders. The manner of cozening Inn-keepers,' 'The Inne-keeper or Hackney-man, of whome they haue horses, is cald a Colt,' and 'The manner of Brideling a colt' is afterwards described.

43. *peach*, turn informer. An abbreviation of 'impeach.'

44. *ballads*. Falstaff had great faith in the virtue of ballads to reward merit or confer disgrace. In 2 *Henry IV*, iv. 3. 52, he proposes to revenge any want of recognition of his own services by having them made the subject of a ballad. 'I will have it in a particular ballad else, with mine own picture on the top on't.'

49. *our setter*, Gadshill, who was to set the match. See i. 2. 94.

51. *case ye*, put on your masks. Compare *Cymbeline*, v. 3. 22:

'With faces fit for masks, or rather fairer

Than those for preservation cased, or shame.'

55. *to make us all*, to make all our fortunes. So in *The Tempest*, ii. 2. 31: 'There would this monster make a man.'

64. *John of Gaunt* in contrast to 'Sir John Paunch.'

73. *happy man be his dole*, may his portion be to be called a happy man, whoever wins. The phrase occurs again in *Merry Wives*, iii. 4. 68; *Winter's Tale*, i. 2. 163, and *Taming of the Shrew*, i. 1. 144. 'Happy

man happy dole' is among the proverbs recorded by Heywood (Spenser Soc. ed. p. 7).

81. *caterpillars*, like 'The caterpillars of the commonwealth' in Richard II, ii. 3. 166.

84. *gorbellied*, big-bellied, corpulent. See Nashe, Have with you to Saffron-Walden (Works, ed. Grosart, iii. 51): 'O tis an vnconscionable vast gorbellied Volume, bigger bulkt than a Dutch Hoy.' Cotgrave has 'Pançu . . . Gorbellied, great-paunched.' Rather a strange epithet for Falstaff to use, but it was in the dark.

85. *ye fat chuffs*, rich clowns. Cotgrave has, 'Marroufle, vn gros m. A big cat; also, an ouglie luske, or clusterfist; also, a rich churle, or fat chuffe.' See Lodge, Wits Miserie (1596), p. 4: 'In Powls he walketh like a gallant Courtier, where, if hee meet some rich chuffes worth the gulling, at euery word he speaketh, hee makes a mouse of an elephant.'

87. *grandjurors* were generally men of a better station in life than those who were qualified to serve on a common jury, and these in the time of Elizabeth were obliged to be possessed of freehold estate of the yearly value of four pounds at the least (27 Eliz. c. 6). See Nashe's Lenten Stuffle (Works, ed. Grosart, v. 202): 'Wealthy saide I? nay I'le be sworne hee was a grande iurie man in respect of me.'

Ib. *we'll jure ye*. Similarly when Falstaff in the Merry Wives (iv. 2. 193) figured as Mother Prat, Master Ford exclaimed as he beat him, 'I'll prat her.' Again, in Coriolanus, ii. 1. 144, when Menenius was told that Aufidius had got off, he said, 'And 'twas time for him too, I'll warrant him that; an he had stayed by him, I would not have been so fidiused for all the chests in Corioli.' It is hardly possible, as Bishop Charles Wordsworth suggested, with apparent seriousness, that Shakespeare could have referred here to Fidius, the Volscian or Sabine name of the god Hercules.

Ib. *Stage direction*. When Evelyn was robbed (see ii. 1. 67, 68) the thieves bound him hand and foot and set him up against an oak.

90. *argument*, subject of conversation. Compare Much Ado, i. 1. 258: 'Well, if ever thou dost fall from this faith, thou wilt prove a notable argument.'

96. *than in a wild-duck*, that takes to flight at the first sign of danger.

98. The stage direction is given as it stands in the quartos. The folios omit 'and Falstaff . . . too.'

102. *an officer*, a constable. Steevens compares 3 Henry VI, v. 6. 12: 'The thief doth fear each bush an officer.'

Scene III.

Warkworth Castle. Capell first fixed the scene at 'Warkworth. A room in the Castle.' Pope had simply 'Lord Percy's house.' Hotspur's correspondent is supposed by Edwards to be George Dunbar, Earl of March in Scotland. But a different account is given in a letter from Mr. Morritt of Rokeby to Walter Scott, 28 Dec., 1811. 'In the time of Henry IV, the High-Sheriff of Yorkshire, who overthrew Northumberland and drove him to Scotland after the battle at Shrewsbury, was also a Rokeby. Tradition says that this sheriff was before this an adherent of the Percys, and this was the identical knight who dissuaded Hotspur from the enterprise, on whose letter the angry warrior comments so freely in Shakspeare.' Lockhart's *Life of Scott*, ii. 386-7, ed. 1837. Capell was probably right in fixing the scene at Warkworth. John Hardyng the Chronicler, who was brought up in Hotspur's family, and was with him at Shrewsbury, Humbleton, and other battles, says of the letters from the lords of England promising assistance to the Percies. 'whiche letters I sawe in the castell of Werkeworth, when I was constable of it vnder my lord, sir Robert Vmfreuile' (p. 361, ed. 1812).

15. *By the Lord*. So the quartos. The folios have 'I protest,' and for 'Zounds,' l. 20, they have 'by this hand.'

17. *full of expectation*, full of promise or hope. This seems to refer to the plot rather than to the friends.

19. *my lord of York*, the Archbishop of York, Richard Scroop. See i. 3. 268.

21. *his lady's fan*, the lightest thing Hotspur could think of, for fans were made of feathers; but the handles were probably of silver, or else Pistol would never have been tempted to steal that which belonged to Mistress Bridget (*Merry Wives*, ii. 2. 12).

25. *the ninth of the next month*. The time of this scene is apparently June 1403.

33. Lady Percy, Hotspur's wife, was Elizabeth (not Katharine) Mortimer. Hall (p. 27, ed. 1809) calls her Elinor. Her second husband, Lord Camoys, commanded a division at Agincourt. There are brasses to the memory of both in Trotton church, Sussex.

38. *golden sleep*. See Richard III, iv. 1. 84:

'For never yet one hour in his bed
Have I enjoy'd the golden dew of sleep.'

And Romeo and Juliet, ii. 3. 38:

'But where unbruised youth with unstuff'd brain
Doth couch his limbs, there golden sleep doth reign.'

46. *terms of manage*, such as were used in managing or training a horse to his exercise. In *As You Like It*, i. 1. 13, Orlando complains that he is worse treated than his brother's horses, 'for, besides that they

are fair with their feeding, they are taught their manage, and to that end riders dearly lived.'

48. *retires*, retreats. So in King John, ii. 1. 326 :

'The onset and retire

Of both your armies.'

49. *palisadoes*, sharp stakes driven into the ground for a defence against cavalry, as before the English archers at Agincourt. Cotgrave has 'Palissade: f. A palisadoe; a defence, or wall, of pales.' Whether Harold and his Saxons used such a defence at Hastings has been a subject of great controversy.

Ib. *frontiers*, outworks. See i. 3. 19.

50. *basilisks*, according to Harrison, in his Description of England (Holinshed, i. 198), were the largest kind of ordnance, weighing nine thousand pounds and having a bore of $8\frac{3}{4}$ inches. The culverin weighed four thousand pounds and had a bore of $5\frac{1}{2}$ inches. The basilisk and culverin (Fr. *couleuvrine* from *couleuvre* an adder) both take their names from serpents. Other kinds of cannon, as falcons and sakers, are named after birds of prey.

52. *the currents*, the courses or occurrents. 'This is the reading of the first three quartos. The later quartos and the folios have 'the current,' and Capell prints 'the 'currents.'

Ib. *heady*, impetuous. The battle is compared to a violent torrent. Compare Henry V, i. 1. 34 :

'Never came reformation in a flood

With such a heady currance, scouring faults.'

59. *On some great sudden hest*, when suddenly called upon to make a great effort. 'Hest,' in the sense of 'command, injunction,' is the reading of the first quarto: the other quartos and the folios have 'haste' or 'hast.' But the first quarto is the best authority here, as it is in reading 'beads' and not 'beds' in l. 55. Steevens would omit 'sudden' on account of the metre.

63. *an hour ago*. Here again Steevens would mend the metre by reading 'above an hour ago,' and in l. 65, for the same reason, Capell has 'but even now.' Of such emendations there is no end.

68. *esperance*, the motto of the Percies. Over the great gate of Alnwick Castle is the inscription 'Esperance ma comforte,' according to Bishop Percy (The Earl of Northumberland's Household Book, p. 461, ed. 1827). In the History of Alnwick (1822), p. 45, it is given in the form 'Esperance me comforte.' The former is correct.

72. *carries you away*, figuratively, transports you.

75. *A weasel*. Compare, as Steevens does, Cymbeline, iii. 4. 161-2 :

'Ready in gibes, quick-answer'd, saucy and

As quarrelous as the weasel.'

Ib. *spleen*, caprice, passionate impulse.

79. *his title* to the crown.

80. *To line*, to support, strengthen. Compare Macbeth, i. 3. 112:

‘Whether he was combined

With those of Norway, or did line the rebel

With hidden help and vantage, or that with both

He labour’d in his country’s wreck, I know not.’

82. *paraquito*, a paroquet or little parrot; from the Spanish *periquito*.

84. *I’ll break thy little finger*. A reference to an old custom, not yet forgotten.

87. *Love! I love thee not*. Hotspur, in his abrupt manner, goes back to what Lady Percy had said at l. 61. See the Prince’s description of him in the next scene, l. 102.

89. *mammets*, puppets; from *mawmet*, and this from *Mahomet*, as ‘doll’ from ‘idol.’ Capulet calls Juliet ‘a whining mammet,’ Romeo and Juliet, iii. 5. 186. Steevens quotes from Stubbes’s *Anatomie of Abuses*, Part I. (p. 75, New Shakspeare Soc. ed.): ‘Not Women of flesh & blod, but rather puppits or mawmets of rags & clowtes compact together.’ Boswell refers to Selden’s *Table Talk*, art. Popery: ‘We charge the Prelatical Clergy with Popery to make them odious, though we know they are guilty of no such thing: Just as heretofore they call’d Images Mammets, and the Adoration of Images Mammetry: that is, Mahomet and Mahometry, when all the world knows the Turks are forbidden Images by their Religion.’

91. *current*, because ‘crack’d crowns’ meant damaged coin as well as broken heads.

107. *closer*, more able to keep a secret.

108. *Thou wilt not utter what thou dost not know*. This profound truth was known to the elder Seneca (Controv. ii. 13. 12), and probably to others before him. Steevens quotes from Ray’s *Proverbs*, ‘A woman conceals what she knows not.’ And Malone from Nashe’s *Anatomie of Absurditie* (1589): ‘Who will commit anything to a womans tatling trust, who conceals nothing but that shee knowes not?’ (Nashe, ed. Grosart, i. 19). Chaucer, in his *Tale of Melibeus* (ed. Skeat, Student’s Chaucer, p. 509), quoted by Staunton, has the same sentiment: ‘For it is written, that the janglerie of wommen can hyden thinges that they witen nought.’

114. *of force*, perforce, of necessity. So in Julius Cæsar, iv. 3. 203:

‘Good reasons must, of force, give place to better.’

Cotgrave has, ‘Force forcée, of force, of necessitie, will he nill he, in spite of his teeth.’

Scene IV.

The Boar's-Head Tavern, Eastcheap. The Prince in i. 2. 115, 172, had appointed Eastcheap as their place of meeting, and in the old play of Henry V, the old tavern in Eastcheap is the inn frequented by Henry and his companions. The original Boar's Head, though Goldsmith professed to describe it in his Essays, was burnt down in the fire of London in 1666, and its successor was removed in 1831 when Old London Bridge was taken down. The name was not uncommon. There was a Boar's Head in Southwark, opposite the Tower, which is mentioned in the Paston Letters (i. 431, ed. Gairdner) and belonged to Sir John Fastolf, from whom it passed with other benefactions to Magdalen College, Oxford. Another, according to Stow (Survey, p. 136, ed. Thoms), was at the corner of Knightrider Street and Dolittle Lane, near Blackfriars play-house.

Although the name of the tavern is not mentioned by Shakespeare, it is implied in 2 Henry IV, ii. 2. 159-162:

'Prince. Where sups he? doth the old boar feed in the old frank?

Bard. At the old place, my lord, in Eastcheap.'

1. *fat*, close, stuffy; the room was already more than full.

2. *lend me thy hand*, help me.

4. *loggerheads*, blockheads. Cotgrave gives 'Michon: m. A sot, blocke, dunce, dolt, a iobberdoll, dullard, loggerhead.'

6. *sworn brother*. See notes on Henry V, ii. 1. 11, Much Ado, i. 1. 60, Coriolanus, ii. 3, 87, 88.

Ib. a leash. There were three of them, Tom, Dick, and Francis.

7. *drawers*, waiters. See the play of Sir Thomas More (Shakespeare Soc. ed.), p. 17: 'Faith, Harrie, the head drawer at the Miter by the great Conduite calld me vp.'

Ib. by their christen names, by their Christian names. Knight quotes, from Dekker's Gull's Horn Book, a passage to prove that familiarity with the names of drawers was among the accomplishments of gallants: 'Your first complement shall be to grow most inwardly acquainted with the drawers, to learne their names, as Iack, and Will, and Tom.' (Dekker's Non-Dramatic Works, ed. Grosart, ii. 256.) This, like many other illustrations of Shakespeare, is probably a reminiscence of the present play. See notes on i. 2. 94, and ii. 4. 323. Readers of Pickwick will remember that Mr. Bob Sawyer is described as having certain characteristics 'peculiar to young gentlemen who smoke in the streets by day, shout and scream in the same by night, call waiters by their christian names, and do various other acts and deeds of an equally facetious description.'

8, 9. *They take it already upon their salvation*, they maintain it

as they hope to be saved. See v. 4. 149-50: 'I'll take it upon my death, I gave him this wound in the thigh.' And Merry Wives, ii. 2. 12: 'And when mistress Bridget lost the handle of her fan, I took't upon mine honour thou hadst it not.' The folios, to avoid the Act against profanity, substituted 'confidence' for 'salvation.'

10. *no proud Jack*. Other instances of this contemptuous term are to be found in iii. 3. 81, 131, and The Merchant of Venice, iii. 4. 77:

'A thousand raw tricks of these bragging Jacks.'

11. *a Corinthian*, like 'Trojan' (ii. 1. 63), 'Ephesian' (2 Henry IV, ii. 2. 164), was a cant term for a loose liver. 'Corinthian Tom' was not obsolete in the early part of this century. Corinth in ancient times was notorious for debauchery.

Ib. a good boy was one of the cant phrases of the time, like the 'dear hearts' of Dryden's Wild Gallant, ii. 1.

12. *by the Lord, so they call me*. Omitted in the folios.

14, 15. *when you breathe in your watering*, when you stop to take breath while drinking. Steevens quotes from a MS. play of Timon of Athens (see Dyce's edition, p. 38):

'Drinke much at one draughte, breathe not in their drinke.'

See i. 3. 102, v. 4. 15.

15. *they cry 'hem!'* As an indication to the drinker to clear his throat.

16. *play it off*, toss it off (Schmidt). Boswell quotes a similar expression from Samuel Rowland's Letting of Humours Blood in the Head-vaine, 1600 (Hunterian Club ed. p. 75):

'Play it away, wee le haue no stoppes and stayes.

Blowne drinke is odious, what man can disiest it.'

Burton (Anatomy of Melancholy, Part. 1, Sec. 2, Mem. 2, Subs. 2) says of his own time, 'tis now come to that pass, that he is no gentleman, a very milk-sop, a clown, of no bringing up, that will not drink, fit for no company: he is your only gallant that plays it off finest.'

21. *this pennyworth of sugar*. It appears to have been the custom for waiters in taverns to carry with them sugar folded in paper for the use of their guests who drank sack.

22. *an under-skinker*, an under drawer or inferior waiter. In Sherwood's English-French Dictionary (1632) we find 'A skinker; Eschan-son.' To skink (Anglo-Saxon *scencan*) is to pour out liquor, like the German *schenken*. It occurs in Chaucer, Canterbury Tales, l. 9596 (The Marchantes Tale, l. 478, ed. Skeat):

'Bacus the wyn hem skinketh al aboute.'

25. *Anon, anon, Sir!* Compare the description, in Kemps nine daies wonder, of his host of Rockland, sig. C₂ verso:

'Anon anon and welcome friend,
Were the most words he vsde to spend.'

Ib. bastard, a Spanish wine made of raisins and artificially sweetened. Cotgrave has 'Vin miellé. Honied wine, bastard, Metheglin, sweet wine; any drinke thats made of honey, and wine.'

26. the Half-moon, the name of a room in the tavern, like the Pomgarnet, l. 35, and the Dolphin in 2 Henry IV, ii. 1. 94. Compare Heywood, *The faire Maid of the West* (Works, ii. 302): 'Score a pottle of Sacke in the Crowne.'

28. puny drawer is the 'under-skinker' of l. 22.

35. Pomgarnet, for Pomegranate, is the reading of the earliest quartos and of all the folios. In a pageant described by Hall (Chronicle, ed. 1809, p. 517) the trappings of some knights were satin, 'enbroudered with braunches of Pomegarnettes of golde.'

43. by'r lady, by our Lady. The old editions have 'berlady.' See *Much Ado*, iii. 3. 82, &c.

47, 48. I'll be sworn upon all the books in England. Compare *Merry Wives*, i. 4. 156: 'I'll be sworn on a book, she loves you.' And *The Merchant of Venice*, ii. 2. 168: 'Well, if any man in Italy have a fairer table which doth offer to swear upon a book, I shall have good fortune.'

48. I could find in my heart, or make up my mind. So in *As You Like It*, ii. 4. 4: 'I could find in my heart to disgrace my man's apparel and to cry like a woman.' And Holland's *Plutarch*, p. 1270: 'He said not: If I were not a king, I could finde in mine heart to be Diogenes.'

66-68. This string of epithets, which is interrupted by the bewildered drawer, is of course intended to apply to the vintner, his master, and describes his costume.

66. leathern jerkin, crystal button. It appears by a quotation from Greene's *Quippe* for an vpstart Courtier (Works, ed. Grosart, xi. 242) given by Steevens, that a leather jerkin with crystal buttons was not worn by vintners only but by pawnbrokers: 'A black taffata dublet, and a spruce leather ierkin, with Christall buttons . . . I inquired of what occupation hee was: marry Sir quoth hee a Broker: why doo you aske, haue you any pawnes at my house?'

67. not-pated, with close-cropped hair, like the Squire's Yeoman in Chaucer, who had a 'not-heed.' The custom of wearing the hair short was probably more common among the middle and lower classes in Shakespeare's time, and the Puritans got the nickname of Round-heads, because they for the most part belonged to these ranks of life.

Ib. agate-ring. This ornament we find in *Romeo and Juliet* (i. 4. 55) on the forefinger of an alderman, a rank to which the vintner might

aspire. If he had really three or four score hogsheads in his cellar, as the Prince says, he must have been a man of substance.

1b. puke-stocking. It is not certain whether 'puke' here denotes a colour or a material: probably the latter, for the next epithet, 'caddis-garter,' is derived from the material of which garters were made. As a colour, 'puke' appears to have been something between grey and black, and in Baret's *Alvearie* is given as the equivalent of the Latin *pullus*. 'Puke' as a material was a kind of dark-coloured cloth, for in Shelton's translation of *Don Quixote* (1612) the Don's 'sayo de velarte' is rendered 'a Ierkin of fine Puke.'

1b. caddis-garter, worsted garter. In Glapthorne's *Wit in a Constable* (Dramatic Works, ed. 1874, i. 175) Thorowgood addresses Formal, Alderman Covet's servant, 'Dost heare My honest Cadis garters?' 'Caddises' were among the wares of Autolycus in the *Winter's Tale*, iv. 4. 208: 'inkles, caddisses, cambrics, lawns.' Caddis was apparently what is now called 'crewell thread.' Palsgrave, in his *Lesclarcissement de la Langue Francoyse*, gives 'Caddas or crule—*sayette*.' It was used for coarse ribbons and garters. Lyly (*Euphues*, ed. Arber, p. 220) has, 'The country dame girdeth hir selfe as straight in the wast with a course caddis, as the Madame of the Court with a silke riband.' And in Robert Laneham's Letter on Queen Elizabeth's Entertainment at Kenilworth (ed. Furnivall, p. 37) the minstrel is described as 'Seemly begyrt in a red caddiz gyrdl.' The French *cadis*, which according to Littré is found in the fifteenth century and signifies a cheap woollen stuff, is no doubt the origin of 'caddis.' But there is another word found in the *Promptorium Parvulorum*, 'Cadas. *Bombicinum*,' probably the same as the Fr. *cadarce*, which Cotgrave defines as 'The tow, or coarsest part of silke, whereof sleane is made.' In Jamieson's *Scottish Dictionary* there is a similar distinction in meaning between two words almost the same in form: 'Caddes, s. A kind of woollen cloth,' and 'Caddis, s. Lint for dressing a wound.'

68. *Spanish-pouch.* Capell was the first to mark the broken sentence. Perhaps the expression describes the vintner's squat thick-set figure, the epithet 'Spanish' being used because his jerkin was of Spanish leather. The Prince afterwards calls Falstaff a 'stuffed cloak-bag.' But more probably the pouch was a characteristic part of the vintner's attire, like the other articles mentioned.

70. *brown bastard* (see l. 25) is enumerated by Burton in his *Anatomy of Melancholy* (Part. 1, Sec. 2, Mem. 2, Sub. 1) among the 'black wines, over-hot, compound, strong thick drinks' which are hurtful 'to such as are hot, or of a sanguine cholerick complexion.'

76. Enter Vintner. Halliwell has 'Enter Quickly,' identifying the Vintner with Mrs. Quickly's husband.

90. *the pupil age* or youthful time, in contrast with the 'old days.' See Coriolanus, ii. 2. 104 :

'His pupil age

Man-enter'd thus, he waxed like a sea.'

96. *I am not yet of Percy's mind*, which was wholly bent on fighting. The Prince's thought had been interrupted by the entrance of Francis, who only answered to his question.

97. *kills me*. See iii. 1. 98, iv. 3. 75. The 'me,' which is redundant so far as the sense is concerned, gives a touch of personal interest to the expression.

101. *my roan horse*. See ii. 3. 66.

103. *brawn*, in the East Anglian, Cumberland and Lowland Scotch dialects, means a boar. See 2 Henry IV, i. 1. 19.

104. *Rivo*, a common exclamation of drinkers, as appears by many quotations from the old dramatists; and as in Marlowe's *Jew of Malta* [Act iv.] we find '*Rivo Castiliano*,' it was thought to have a Spanish origin. But its etymology has not been traced.

109. *nether stocks*, stockings. See Lear, ii. 4. 11 : 'When a man's over-lusty at legs, then he wears wooden nether-stocks.'

112. *Titan*, the sun. See Venus and Adonis, 177 :

'And Titan, tired in the mid-day heat.'

113. *pitiful-hearted Titan*. Warburton first suggested that these words should be put in a parenthesis, though he misinterpreted 'pitiful-hearted' to mean 'amorous' instead of 'compassionate.'

114. *sun's*. The first two quartos read 'sonnes.' The other quartos and the folios have 'sunne' or 'sun.'

Ib. that compound, the melting away of the sack as its froth disappeared when the red-faced Falstaff (see l. 230) put his lips to it. Knight says, 'Falstaff is the "compound," that looks like a dish of butter in the sun.' But it must be remembered that the time of the scene is midnight, and Falstaff had ridden from Gadshill.

115. *lime*, according to Sir Richard Hawkins, was put in sack to preserve it (Observations, p. 153, Hakluyt Soc. ed.); but for whatever purpose it may have been employed in making the wine it is evident that lime was used to adulterate it. When mine Host of the Garter undertakes to engage Bardolph as a tapster (Merry Wives, i. 3. 15), he says, according to the reading of the quartos, which represent an early form of the play, 'Let me see thee froth and lime.' The folios read 'Let me see thee froth and live,' which Schmidt defends as being 'more in accordance with the jocular pathos of the host.' Touchstone would have said, 'God make incision in thee! thou art raw.'

120. a *shotten herring*, a herring that has shed its roe and is worthless.

121. *lives*. When the verb precedes a plural subject it is frequently in the singular. See Abbott, Shakespeare Grammar, § 335.

122. *God help the while*, meanwhile God help us. So in Richard III, ii. 3. 8 :

‘Ay, Sir, it is too true; God help the while!’

123. *a weaver*. Weavers sang at their work, and, as many of them had come to this country as fugitives from the religious persecutions of Philip II in the Netherlands, psalm singing was one of their characteristics. Their love of music is referred to in Twelfth Night, ii. 3. 61 : ‘Shall we rouse the night-owl in a catch that will draw three souls out of one weaver?’ We may infer from this that weavers as a rule were thin, and this adds to the humour of Falstaff’s wish.

124. *psalms or anything* is the reading of the quartos, which in the folios is softened into ‘all manner of songs.’

127. *a dagger of lath* was part of the equipment of the Vice in the old Moralities, and with it he belaboured the Devil. See Twelfth Night, iv. 2. 136 :

‘Like to the old Vice, . . .
Who, with dagger of lath,
In his rage and his wrath,
Cries, ah, ha! to the devil.’

145. *All’s one for that*, that makes no difference, never mind. So in Richard III, v. 3. 8 :

‘Here will I lie to-night;
But where to-morrow? Well, all’s one for that.’

149. *this day morning*. So the first two quartos. The others and the folios omit ‘day.’ But in Twelfth Night, v. i. 294, we have ‘to-day morning.’

152. *poor four of us*. Reed (1803) omitted ‘of,’ perhaps not intentionally, but his reading has been repeated in later editions.

154. *at half-sword*, within half a sword’s length, at close quarters.

157. *my buckler*. See note on i. 3. 230.

159. *I never dealt better*, never acquitted myself better.

164, 166, 170. The speeches here assigned to ‘Gad,’ that is, Gads-hill, in the folios, are in the quartos given to ‘Ross.’ See note on i. 2. 145.

169. *an Ebrew Jew*, a Jew of the purest descent, and therefore not to be believed or trusted. Benedick similarly says of Beatrice (Much Ado, ii. 3. 272) : ‘If I do not love her, I am a Jew.’

175. *a bunch of radish*, to which he was most unlike. He compared poor starved Justice Shallow, the very genius of famine, to a forked radish (2 Henry IV, iii. 2. 334).

180. *peppered*, done for. See v. 3. 36.

181. *paid*, hit, killed. See v. 3. 45. So in Twelfth Night, iii. 4. 305: 'And on the answer, he pays you as surely as your feet hit the ground they step on.'

183. *call me horse*. This was perhaps a joke once, but the point is lost now. See Twelfth Night, ii. 3. 203: 'If thou hast her not i' the end, call me cut.' See note on the passage in the Clarendon Press edition.

184. *ward*, guard, position of defence. See i. 2. 168. Minsheu, Spanish Dictionary (1599), has, 'Postura . . . lying at a warde in fence.'

Ib. here I lay, this was how I stood. Compare Troilus and Cressida, i. 2. 283: 'You are such a woman! one knows not at what ward you lie.' And Kemps nine daies wonder, sig, C 2 verso:

'O twas a goodly matter then,

To see your sword and buckler men;

They would lye heere, and here and there.'

See also Beaumont and Fletcher, A King and no King, i. 1: 'For your majesty, in my opinion, lay too high; methinks, under favour, you should have lain thus.'

189. *a-front*, in front. See Holland's Livy, xxv. p. 564: 'All the armie besides, beaten backe affront, beset behind, flanked on the sides, and environned round; were so killed and hewen in pieces, that of eightene thousand, there were not past two thousand saved.'

Ib. mainly, vigorously, with all their might.

195. *by these hilts*, used of a single weapon, as in Richard III, i. 4. 160: 'Take him over the costard with the hilts of thy sword.'

203. *Their points being broken*. To understand the equivoque which follows it must be remembered that points were also the metal tags of laces by which the hose were fastened to the doublet. There is a similar jest in Twelfth Night, i. 5. 25:

'Clo. I am resolved on two points.

Mar. That if one break, the other will hold: or, if both break, your gaskins fall.'

205. *I followed me close*. See note on l. 97 above. Delius unnecessarily proposed to read 'I followed 'em close.'

206. *with a thought*, as quick as thought. So in Julius Cæsar, v. 3. 19:

'I will be here again, even with a thought.'

211. *Kendal green*, or dark green, was the colour worn by Robin Hood and his band, and still later by foresters. As early as the reigns of Richard II and Henry IV, Kendal was well known for its cloth manufacture and dye-works.

216. *knotty-pated*, thick-headed.

217. *tallow-catch* is the reading of both quartos and folios, and is

supposed to be the same as 'tallow ketch,' a tub filled with tallow. Compare 'candle-mine' in 2 Henry IV, ii. 4. 326. Johnson conjectured 'tallow keech,' that is, a lump or mass of tallow, which Steevens adopted. Wolsey, the butcher's son, is scornfully called a 'keech' in Henry VIII, i. 1. 55, and the butcher's wife in 2 Henry IV, ii. 1. 101, is 'goodwife Keech.'

226. *the strappado*, according to Douce (Illustrations of Shakspeare), 'was a military punishment, by which the unfortunate sufferer was most inhumanly tortured in the following manner:—a rope being fastened under his arms, he was drawn up by a pulley to the top of a high beam, and then suddenly let down with a jerk. The consequence usually was a dislocation of the shoulder-blade.'

228. *plentiful* is the reading of the first quarto; 'plentie' or 'plenty' of the other quartos and of the folios.

230. *sanguine*, red-faced.

233. *you elf-skin*. If this is the true reading, as it is the reading of all the quartos and folios, Falstaff compares the Prince, who was tall and thin, to the thinnest thing he could think of. He was as thin as a fairy's skin. Hanmer substituted 'eel-skin,' and his conjecture might be supported by reference to the Bastard Faulconbridge's description of his half-brother in King John, i. 1. 141:

'And if my legs were two such riding-rods,

My arms such eel-skins stuff'd';

and to Falstaff's account of Justice Shallow in 2 Henry IV, iii. 2. 351: 'You might have thrust him and all his apparel into an eel-skin.' Johnson says, 'The true reading, I believe, is *elf-kin* or little fairy.' Falstaff first describes the Prince's meagre appearance, and then, after taking breath, his tall slender figure. According to Stowe, quoted by Steevens, 'This Prince exceeded the mean stature of men, he was beautiful of visage, his necke long, bodye slender and leane, and hys bones smal.' (Chronicles of England, ed. 1580, p. 582.)

236. *standing tuck*, a tuck, or small rapier, standing on end. Cotgrave has, 'Verdun: m. The little Rapier, called a Tucke.' And in Florio's Worlde of Wordes (1598), 'Stocco, a truncheon, a tuck, a short sword, an arming sword.'

241. *We two saw you*, &c. Mr. Elton prints a dash after 'saw,' in order to make the grammar clear. For the same reason Delius inserted 'you' before 'bound.' Abbott (Shakespeare Gr. § 402) gives this passage as an instance of the omission of the nominative. The construction would be equally well explained by supplying the omitted 'that' before 'you.' But it is more probably due to carelessness. A similar instance occurs in North's Plutarch (ed. 1595), Julius Cæsar, p. 765: 'Cæsar then standing to view the battell, hec saw a priuate

souldier of his thrust in among the Captaines, and fought so valiantlie in their defence, that at the length he draue the barbarous people to fleie.'

244. *with a word*, in brief. 'At a word' occurs in the same sense in Much Ado, ii. 1. 118, and 'in a word' in The Merchant of Venice, i. 1. 35.

1b. out-faced, intimidated by bravado. Compare Hamlet, v. 1. 301:
'Dost thou come here to whine?

To outface me with leaping in her grave?'

247. *dexterity*, nimbleness, celerity. See Hamlet, i. 2. 157:

'O, most wicked speed, to post

With such dexterity to incestuous sheets!'

1b. run is the reading of the quartos, 'ran' of the folios. So in Macbeth, ii. 3. 117, 'outrun' is the past tense.

250, 251. *starting-hole*, metaphorically, a subterfuge; literally, the shelter to which a hunted animal betakes itself. See Gosson's Schoole of Abuse (ed. Arber), p. 41: 'A fit Cloude to couer their abuse, and not vnlike to the starting hole that Lucinius found.' And Holinshed (Chronicles, iii. p. 257, ed. 1586): 'The Welshmen were not so discouraged herewith, but that they brake vpon him out of their starting-holes and places of refuge through the marishes.'

252. *apparenti*, manifest. See i. 2. 48.

259. *the lion will not touch the true prince*. The origin of this belief cannot be discovered, but it was common in the middle ages, and traces of it are found in the old metrical romances. Steevens refers to Beaumont and Fletcher's Mad Lover, iv. 5:

'Fetch the Numidian lion I brought over;

If she be sprung from royal blood, the lion,

He'll do you reverence.'

Weber, in his note on this passage, quotes Octouian Imperator (Metrical Romances, iii. 177), ll. 481-2:

'A chyld that ys of kynges blood,

A lyoun ne struys hyt for no good.'

And he refers to the romance of Sir Beues of Hamtoun (see Professor Kölbing's edition printed for the Early English Text Society, ll. 2391-4):

'For þe kind of Lyouns, y-wys,

A kinges douȝter, þat maide is,

Kinges douȝter, quene and maide both,

þe lyouns myȝt do hur noo wroth.'

In Sidney's Arcadia, B. i. p. 70 (ed. 1598), the same belief is alluded to: 'Zelmane kneeled downe, and presenting the Lyons head vnto her: Onlie Ladie (said she) here see you the punishmēt of that vnnatural beast, which contrarie to his own kind, would haue wronged Princes

bloud.' See Kölbing's note on the present passage in *Englische Studien*, xvi. 454-9.

260. *Instinct is a great matter.* This is repeated in Beaumont and Fletcher's *Love's Pilgrimage*, i. 2:

'Instinct, signor,

Is a great matter in an host.'

Ib. now, on this occasion. It is only in the first quarto.

265. *hearts of gold.* This title of good fellowship is used by Ancient Pistol in Henry V, iv. i. 44:

'The king's a bawcock, and a heart of gold.'

275. *at door.* See iv. 2. 9, and 2 Henry IV, ii. 4. 381: 'Who knocks so loud at door?'

277, 278. *a royal man.* A royal was ten shillings, and a noble 6s. 8d.

296. *spear-grass* is in Suffolk the common name for couch-grass, called also 'quitch' or 'twitch.' Its botanical name is *Triticum repens*. See Moor's Suffolk Words.

297. *beslubber, besmear.* The word occurs in *Piers Plowman*, ed. Skeat, C text, viii. 1:

'Tho cam sleuthe al by-slobered with two slymed eyen.'

299. *year* is the reading of the quartos, 'years' that of the folios, as in *Much Ado*, iii. 3. 134. See note on *Much Ado*, iii. 3. 115 (Clar. Press ed.).

302. *with the manner*, in the fact; a law term. Cowell, in his *Interpreter* (1607), has '*Mainour, aliàs Manour, aliàs Meinoure* . . . signifieth in our common lawe, the thing that a theefe taketh away or stealeth: as to be taken with the *mainor* . . . is to be taken with the thing stolen about him.'

307. *these exhalations.* See v. i. 19, and note on *Julius Cæsar*, ii. i. 44:

'The exhalations whizzing in the air

Give so much light that I may read by them.'

311. *choler.* There is the same pun on 'choler' and 'collar' in *Romeo and Juliet*, i. i. 4-6:

'*Sam.* I mean, an we be in choler, we'll draw.

Gre. Ay, while you live, draw your neck out o' the collar.'

314. *bombast*, cotton used as padding for clothes. Stubbes, in his *Anatomie of Abuses* (1583), describes the 'monstrous dublettes' of his time as 'stuffed with foure, five, or six pound of Bombast at the least.' (*New Shakspeare Soc. ed.* p. 55.) Cotgrave has '*Cottonner.* To bumbast, or stuffe with cotton.'

318. *thumb-ring.* It was not uncommon for signet-rings to be worn on the thumb. I have a very fine one which was found in 1772 at *Tivetshall St. Margaret* in Norfolk, and appears to have belonged to

John de Intewode of that parish, who died in 1456. In the portrait of Dean Nevile, which is in the Master's Lodge, Trinity College, Cambridge, there is a signet ring on the Dean's right thumb. Steevens quotes from Glapthorne's Wit in a Constable [iv. 1; Works, i. 210, ed. 1874]:

'Although he be right worshipful and an Alderman,

As I may say to you he has no more

Wit then the rest oth' bench: what lies in's thumbe-ring.'

320. *Sir John Bracy*. This is the form of the name in the first three quartos. The others and the folios read 'Braby.' But no trace of either name is found in the histories of the period. The family of Bracy were settled at Madresfield and elsewhere in Worcestershire from the time of King John (French, *Shakespeareana Genealogica*, p. 76).

323. *Amamon*. In Scot's *Discouerie of Witchcraft*, B. xv. c. 3, as was pointed out by Douce, 'Amaymon king of the east' is enumerated among the principal devils. This is copied from Wierus, *De Pseudomonarchia Dæmonum*, where the name is Amoymon. Capell reads 'Amaimon' as in *The Merry Wives*, ii. 2. 311: 'Amaimon sounds well; Lucifer, well; Barbason, well; yet they are devils' additions.'

Ib. the bastinado, a beating with a cudgel; from the Old French *baston*. See note on *As You Like It* (Clar. Press. ed.), v. 1. 51.

Ib. made Lucifer cuckold. In Marston's *Malcontent*, ii. 5, Lucifer is spoken of with the same disrespect: 'How doth the grand cuckold, Lucifer?' But this may be one of several reminiscences of Shakespeare in the same play. See notes on i. 2. 94, ii. 4. 7.

324. *swore the devil his true liegeman*, made him promise upon oath to be his liegeman. For this use of 'swear' see *Richard II*, i. 3. 10:

'To swear him in the justice of his cause.'

324, 325. *a Welsh hook*. Cotgrave has 'Rancon: m. A Welsh hooke, or hedging bill.' It appears to be certain that a Welsh hook, to which there are frequent references in the Elizabethan Dramatists, was a curved hedging bill, sometimes used as a rustic weapon; but what its exact shape was, and whether it had a cross or not, are points upon which I have not been able to get any information.

326. *O, Glendower*. From what follows we should probably read 'Owen Glendower.'

343. *Mordake*. See i. 1. 95.

Ib. blue-caps, the blue bonnets of the Scotch.

344. *Worcester*. See quotation from Holinshed in the Preface, p. viii.

344, 345. *thy father's beard is turned white with the news*, like Ludovico Sforza, according to Byron's note on the Prisoner of Chillon.

347. *horrible afeard*, horribly afraid, as in l. 350, where the folios

have 'horrible afraid.' See Lear, iv. 6. 3: 'Horrible steep,' and Abbott, Shakesp. Gram. § 1. 'Afeard' is still in common use in all English dialects.

352. *chid*, rebuked, scolded.

357. *my state*, my chair of state, a chair with a canopy over it. The canopy was the 'state.' See Bacon's New Atlantis (Works, ed. Ellis and Spedding, iii. 148): 'Over the chair is a state, made round or oval, and it is of ivy.' Also Milton, Paradise Lost, x. 445, and note on Twelfth Night, ii. 5. 41 (Clar. Press ed.).

358. *this cushion*. It is said by Dr. Letherland, as quoted by Steevens, that the country people in Warwickshire use a cushion for a crown, at their harvest-home diversions.

359. *a joined-stool*, a folding-chair, one of the commonest forms of seat.

365, 366. *in King Cambyzes' vein*, in the ranting style of King Cambyzes, 'a lamentable Tragedy, mixed full of pleasant Mirth,' by Thomas Preston, Fellow of King's College, Cambridge, and afterwards Master of Trinity Hall. He had won the favour of Queen Elizabeth by his acting in the tragedy of Dido, when the queen visited Cambridge in August 1564. She gave him a pension of £20 a year, and this may have been in Shakespeare's mind when he made Flute regret that Bottom had 'lost sixpence a day during his life' by not being present to act Pyramus. King Cambyzes was originally entered at Stationers' Hall between 22 July, 1569, and 22 July, 1570. It was reprinted by Thomas Hawkins in his Origin of the English Drama, vol. i. p. 243, &c., and is full of 'very tragical mirth.' Farmer quotes from it a stage direction, 'At this tale tolde let the Queene weep,' and this is followed by the words of the Queen:

'These words to hear makes stilling teares issue from christal eyes.'

367. *my leg*, my bow, made by drawing one leg back. See Coriolanus, ii. 1. 77: 'You are ambitious for poor knaves' caps and legs.' And All's Well, ii. 2. 10: 'He that cannot make a leg, put off's cap, kiss his hand and say nothing, has neither leg, hands, lip, nor cap.'

372. *O, the father*, a touch of profanity, which we should have expected would disappear in the folios, as 'O Jesu' two lines before.

373. *tristful*, sorrowful, as in Hamlet, iii. 4. 50:

'With tristful visage, as against the doom.'

The quartos and folios had 'trustful,' but Rowe corrected this to 'tristful,' and the same reading is found in a MS. copy of the play written in the first half of the seventeenth century.

375. *O Jesu*. The folios substitute 'O rare.' See quotation from Guilpin's Skiaetheia in note on v. 1. 77. The epigram from which it is taken is a satire upon the use of the expression.

375, 376. *one of these harlotry players*, these ribald, profligate players. 'Harlotry,' like 'whoreson,' was used as a term of playful contempt, without any thought of the origin of the word. See iii. i. 199. Compare The Morall Philosophie of Doni, trans. North (ed. Jacobs), p. 254: 'Sir know ye what these harlotrie Birdes doe speake?' Schmidt however suggests that Mrs. Quickly may have meant 'Herod' or 'hero players.'

376. *see*, for 'saw,' is a common provincialism.

377. *tickle-brain* is said to have been the nickname for a strong liquor, and Steevens quotes from A New Trick to cheat the Devil, 1636:

'A cup of Nipsitate brisk and neat,
The drawers call it tickle-brain.'

It was probably so called because it made the brain 'tickle' or unsteady, and not because it tickled the brain, as Delius understood it when he gave 'Gehirnitzler' as an equivalent. But Falstaff may only have intended to describe the flightiness and giddiness of the Hostess in calling her 'tickle-brain,' without any reference to the liquor of the same name.

379, 380. *though the camomile*, &c. Probably in ridicule of the passage in Lyly's Euphues (p. 46, ed. Arber), quoted by Farmer: 'Though the Camomill the more it is troden and pressed downe, the more it spreadeth, yet the Violet the oftner it is handeled and touched, the sooner it withereth and decayeth.' Marston had probably the present passage in his mind when he wrote (The Fawne, ii. 1; Works, ed. Hazlitt, ii. 33): 'For in deede, sir, a repressed fame mountes like camomyll—the more trod downe, the more it growes.' The same idea is found in Brathwaite's Strappado for the Diuell (ed. Ebsworth), p. 75:

'Or in pleasures may thy smile
Burnish like the Camomile,
Which in verdure is encrest
Most, when it is most deprest.'

387. *a micher*, a truant, often an idle vagabond and petty thief. Johnson says 'the allusion is to a truant boy, who, unwilling to go to school, and afraid to go home, lurks in the fields, and picks wild fruits.' Steevens quotes from Lilly's Mother Bombie (i. 3; Works, ed. Fairholt, ii. 86): 'How like a micher he standes, as though he had trewanted from honestie.' In Jennings's Glossary of Somersetshire Words (1825) we find: 'To Meech, *v. n.* To play truant; to absent from school'; and 'Meecher, *s.* A truant; one who absents himself improperly.' And in Sir G. C. Lewis's Herefordshire Words we are told that 'In the Forest of Dean "to mooche blackberries," or simply "to mooch," means to pick blackberries; and blackberries have thus obtained there the name of "mooches."'

391, 392. *this pitch*, &c. It is probable that Shakespeare had read in Lyly's *Euphues* (p. 111, ed. Arber), 'Hee that toucheth Pitch shall bee defiled,' which is a quotation from Ecclesiasticus, xiii. 1.

402. *I remember me*. So Twelfth Night, v. 1. 286; and Richard III, iv. 2. 98, where the folios read 'I do remember me' for 'As I remember' of the quartos.

404, 405. *If then . . . fruit*, see Matthew xii. 33. Hamner transposed 'tree' and 'fruit'; but Falstaff is the tree, and his virtuous looks the fruit.

405. *peremptorily*, positively, decidedly. Johnson in his Dictionary quotes an example from Bacon's Advertisement touching an Holy War (Works, ed. Ellis, Spedding and Heath, vii. 25): 'This I speak, not to alter the order, but only to desire Pollio and Eupolis not to speak peremptorily or conclusively touching the point of possibility, till they have heard me deduce the means of the execution.'

413. *a rabbit-sucker*, a young sucking rabbit. Steevens quotes from Lyly's *Endymion*, 1591 [v. 2, ed. Fairholt, i. 70], 'I preferre an olde cony before a rabbit sucker.'

Ib. a poultter's hare, a hare skinned and hung in a poulterer's shop. Falstaff contrasts himself with the thinnest things he can think of. 'Poulter' was the old form of 'poulterer.' Cotgrave gives 'Poulaillier: m. A Poulter.'

419, 420. *I'll tickle ye for a young prince*, I'll serve you out in playing the part of a young prince; I'll show you how it should be done.

421. *ungracious*, graceless, profane. See Hamlet, i. 3. 47:

'Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven.'

The folios removed the profanity by substituting 'I' faith' for 'Sblood,' and so made the rebuke pointless.

425. *bolting-hutch*, the wooden chest into which meal is bolted or sifted.

427. *bombard*, a large vessel for holding liquor; perhaps so called from its resemblance to the great cannon of the same name. See The Tempest, ii. 2. 21: 'Yond same black cloud...looks like a foul bombard that would shed his liquor.' It is said to have been of leather, like the black-jack with which it is associated. In Field's *A Woman is a Weathercock* (Dodsley's Old English Plays, ed. Hazlitt, xi. 24) Captain Ponto says, 'Heart! she looks like a black bombard with a pint pot waiting upon it.'

428. *Manningtree ox*. Manningtree at one time appears to have been famous for the revelry indulged in at its fairs, and for the fatness of its oxen. That upon some well-known occasion or occasions of re-

joining an ox was roasted whole, is not improbable. It may even have been of too frequent occurrence for any particular instance to be recorded. Plays were at one time acted at Manningtree, and the reputation of the place was associated with the theatre.

428, 429. *that reverend vice*, &c. Malone has pointed out that 'the Vice, Iniquity, and Vanity, were personages exhibited in the old moralities.' Indeed, Iniquity was only one of the forms assumed by the Vice or buffoon. See Richard III, iii. 1. 82: 'Like the formal vice, Iniquity.' Vanity is referred to in Lear, ii. 2. 39: 'Take vanity the puppet's part against the king her father.'

432. *cunning*, skilful; still in a good sense, as in Twelfth Night, i. 5. 258:

'Tis beauty truly blent, whose red and white
Nature's own sweet and cunning hand laid on.'

435. *would take me with you*, would enable me to follow your meaning. Compare Romeo and Juliet, iii. 5. 142:

'Soft! take me with you, take me with you, wife.'

445. *sack and sugar*. See i. 2. 100.

448. *Pharaoh's lean kine*. See Genesis xli. 19-21.

457. *watch*, body of watchmen.

459. *in the behalf of*, in the interest of. See Winter's Tale, v. 2. 176: 'If it be ne'er so false, a true gentleman may swear it in the behalf of his friend.'

461. *Heigh, heigh!* &c. This speech is assigned to the Prince by the first three quartos; the other quartos and the folios give it to Falstaff.

466. Falstaff, who knows very well what the sheriff's visit means, pretends not to be aware of it, and to go on with his defence of himself. He charges the Prince with being mad for taking him, a piece of true gold, for a counterfeit or false coin. Staunton gives a different version. He says the passage has never been explained. 'The key to it, we believe, is, that when Hostess asks, "Shall I let them in?" the Prince boldly replies by gesture "Yes," which so alarms Falstaff that he breaks forth, first imploringly, "Dost thou hear, Hal?" and then with vehemence, "Never call, &c."'

469. *I deny your major*, that is, the major premiss of your syllogism. It is evident that 'major' must have been pronounced as 'mayor,' or there would be no point in what Falstaff says. He denies the charge of cowardice, and shows that he is willing to abide the consequences of his action.

Ib. if you will deny the sheriff, that is, refuse to admit him.

470. *so*, so let it be, it is well. A favourite expression of Falstaff's. See v. 1. 122; v. 3. 61, 64; v. 4. 141.

470. *a cart*, to ride to Tyburn in.

473. *the arras*, the hangings of the room, behind which there was space for a man to be concealed, as in the case of Polonius (Hamlet, ii. 2. 163; iii. 3. 28; iv. 1. 9), Borachio (Much Ado, i. 3. 63), Hubert's assistant (King John, iv. 1. 2), and Falstaff himself (Merry Wives, iii. 3. 97).

476. *their date is out*, like a lease of which the time had expired, and which was no longer valid.

478. *Exeunt* . . . The quartos have no stage direction here. The folios only 'Exit.'

480. *A hue and cry*, in old Law Latin *hutesium et clamor*. Manwood, according to Jacob (Law Dictionary, ed. Tomlins), 'saith, that *Hue* in Latin *est vox dolentis*, as signifying the complaint of the party, and *Cry* is the pursuit of the felon upon the highway upon that complaint.' Cotgrave gives 'Huer. To hoot, shout, exclaime, cry out, make hue and cry.'

488. *to-morrow dinner-time*. Compare Othello, iii. 3. 58:

'To-morrow dinner, then?'

491. *And so let me entreat you leave the house*. Delius punctuates wrongly, 'And so, let me entreat you, leave the house.' See Measure for Measure, ii. 4. 140:

'Let me entreat you speak the former language.'

493. *three hundred marks*. See ii. 1. 50.

501. *Peto*. Johnson was the first to suggest that 'Poins' should here be substituted for 'Peto,' on the ground that the latter had done nothing to warrant his being entrusted with the plot against Falstaff, and that Poins had no reason to fear being recognised, and could therefore remain while the rest left the stage. But as the robbers were all disguised there is little force in this reasoning, and the respectful form of address in 'Nothing but papers, my lord,' and 'Good morrow, good my lord,' is more appropriate to Peto than to Poins, who is on much more familiar terms with the Prince. Besides, in l. 522, the text in all the old copies reads 'Peto.'

510. *Sack, two gallons, 5s. 8d.* Malone has pointed out that till the year 1543, sack was not sold by vintners, but only as medicine by apothecaries, and that in 1578 it was sixpence a quart. In Shakespeare's time it had risen to 8½d., and after his death to two shillings. If we knew the price of anchovies it would be easy to calculate how much sack Falstaff drank after supper.

511. *Anchovies*. The four earliest quartos spell this word 'anchaues.' The other quartos and the folios have 'Anchoues.' The form 'anchoveyes' is found in Cotgrave (1611).

513. *ob.*, the abbreviation for *obolus*, a half-penny.

519. *a charge of foot*, a command of infantry. See iii. 3. 176; v. 1. 118.

520. *twelve score yards*, the range of a long bow. See 2 Henry IV, iii. 2. 52.

521. *with advantage*, with interest. Compare The Merchant of Venice, i. 3. 71:

‘Methought you said you neither lend nor borrow
Upon advantage.’

ACT III.

Scene I.

Bangor. The Archdeacon’s house. The meeting at which the tripartite convention was signed took place a year and half later, 28 Feb., 1405, but Shakespeare follows Holinshed.

2. *induction* technically denoted the opening of a play; hence, the beginning of an enterprise.

5. *Worcester*. See i. 3. 15.

15. *burning cressets*, blazing stars, compared to the cressets which were used for beacon lights or for illuminations. Cotgrave gives, ‘Falot: m. A Cresset light (such as they vse in Play-houses) made of ropes wreathed, pitched, and put into small, and open cages of iron.’ These fire baskets were sometimes carried at the end of a pole, swung on pivots. Milton employed them to illuminate Pandemonium (Paradise Lost, i. 726–30):

‘From the arched roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With naphtha and asphaltus, yielded light
As from a sky.’

16. *foundation of the earth*. Compare Venus and Adonis, 1047 (quoted by Malone):

‘As when the wind, imprison’d in the ground,
Struggling for passage, earth’s foundation shakes.

It must be remembered that the Ptolemaic system, in which the earth was the fixed centre of the universe, still held its ground in popular estimation.

17. *Shaked*, shook; the preterite both of the transitive and intransitive verb. See Tempest, ii. 1. 319: ‘I shaked you, sir, and cried.’

28. Hotspur’s theory of earthquakes agrees with Pliny’s. In Holland’s translation of the Natural History (Book ii. ch. 79) we read, ‘For mine owne part I suppose that without all doubt the winds are the cause thereof. For never beginneth the earth to quake, but when the sea is

still; . . . ne yet at any time, but when the winds are laid, namely, when the blast is pent and hidden within the veines and hollow caves of the earth.'

31. *enlargement*, release; keeping up the figure of imprisonment. See iii. 2. 115.

32. *beldam*, grandmother, as in l. 33. Hotspur in his matter-of-fact explanation is not very respectful.

34. *having* is reckoned as a monosyllable, as in *Venus and Adonis*, 828:

'Having lost thy fair discovery of her way.'

1*b.* *distemperature*, disorder, disease. So in *Comedy of Errors*, v. i. 82:

'And at her heels a huge infectious troop
Of pale distemperatures and foes to life.'

35. *passion*, pain or suffering; here used as of the body. In *Macbeth*, iii. 4. 57, it denotes mental agitation:

'You shall offend him and extend his passion.'

40. *Were strangely clamorous*, &c. A very similar description of the effects of an earthquake upon the lower animals is given in the account of the earthquake in Sicily on 11 January, 1692-3, when Catania was destroyed (*Philosophical Transactions*, No. 202, p. 833). Father Antonio Serrovia is said to have observed 'that the Birds flew about astonish'd in the Air; that the Beasts and Cattle in the Fields ran crying about affrighted.' Malone quotes this passage imperfectly and gives a wrong reference to it.

41. *These signs* are not recorded by Holinshed, though he says, 'Strange wonders happened (as men reported) at the natiuitie of this man, for the same night he was borne, all his fathers horsse in the stable were found to stand in bloud vp to the bellies.' This portent occurred not at the birth of Glendower but of Mortimer (*Eulogium*, ed. Haydon, iii. 398). The blazing star mentioned by Holinshed appeared in 1402.

44. *clipp'd in with*, surrounded by. Compare *King John*, v. 2. 34:

'That Neptune's arms, who clippeth thee about,
Would bear thee from the knowledge of thyself.'

45. *chides*, beats clamorously against. See *Henry VIII*, iii. 2. 197:

'As doth a rock against the chiding flood.'

1*b.* *banks*, shores. As in *Richard III*, iv. 4. 525:

'Richmond, in Dorsetshire, sent out a boat
Unto the shore, to ask those on the banks
If they were his assistants, yea or no.'

46. *hath read* [lectures] to me. See *The Taming of the Shrew*, iv. 2. 7-8:

'*Bian*. What, master, read you? first resolve me that.

Luc. I read that I profess, the Art to Love.'

48. *Can trace me*, can follow my steps. So in Macbeth, iv. 1. 153:

'His wife, his babes, and all unfortunate souls

That trace him in his line.'

Ib. art, magic; as frequently in *The Tempest*. See also *As You Like It*, v. 2. 67: 'I have, since I was three year old, conversed with a magician, most profound in his art, and yet not damnable.'

49. *hold me pace*, keep pace with me.

Ib. in deep experiments. Glendower had the reputation of being a magician, and his defeat of Henry was attributed to 'art magic.'

53. *vasty*, vast; a poetical form of the word, or an adjective from the substantive 'vast,' which is used for boundless space or for the ocean in *Winter's Tale*, i. 1. 33: 'though absent, shook hands, as over a vast.' And *Pericles*, iii. 1. 1:

'Thou god of this great vast, rebuke these surges.'

62. *tell truth and shame the devil*. Ray records, in his collection of English proverbs, 'Speak the truth and shame the devil.'

64. *Three times*, &c. Hardyng (*Chronicle*, p. 359, ed. 1812) says,

'The kyng Henry thryce to Wales went,
In the haye tyme and haruest dyuers yerc,
In euery tyme were mystes and tempestes sent,
Of wethers foule that he had neuer power
Glendour to noye, but euer his caryage clere
Owen had at certayne straites and passage,
And to our hoste dyd full greate damage.'

67. *Bootless* is here a trisyllable, as 'wrestler' in *As You Like It*, ii. 2. 13, quoted by Stevens:

'The parts and graces of the wrestler'

Compare 2 *Henry IV*, iv. 1. 161:

'A rotten case abides no handling.'

There are many like instances where 'l' follows a consonant. Pope, not recognizing this, mended the metre by transferring 'him' from the previous line.

73. *limits*, spaces enclosed within certain bounds. So in *Sonnet* xlv. 4:

'For then despite of space I would be brought,
From limits far remote, where thou dost stay.'

74. *hitherto*, to this spot, on the map. So in *Job* xxxviii. 11: 'Hitherto shalt thou come, but no further.' It is now used of time, not space.

80. *tripartite*. As there were three parties to the transaction, three copies were made of the deed which set it forth.

80. *drawn*. To draw a deed is to make the first draft of it.

81. *being sealed interchangeably*, each one sealing a copy which was kept by one of the other two. See Richard II, v. 2. 98.

92. *in my conduct*, under my escort. So in Othello, ii. 1. 75 :

‘She that I spoke of, our great captain’s captain,
Left in the conduct of the bold Iago.’

96. *moiety*, portion, part; as in The Merchant of Venice, iv. 1. 26 :

‘Forgive a moiety of the principal.’

98. *comes me*. See note on ii. 4. 97.

1b. cranking, sharply turning or winding. Compare Venus and Adonis, 682, of the hare :

‘How he outruns the wind, and with what care
He cranks and crosses with a thousand doubles.’

‘Crank’ is used as a substantive in the sense of a winding passage in Coriolanus, i. 1. 141, and by Milton (L’Allegro, 27) for a smart repartee or quickly turned jest :

‘Quips, and cranks, and wanton wiles.’

99. *And cuts me from the best of all my land, &c.* A glance at the map will show that the Trent, turning northwards after leaving Burton till it joins the Humber, cuts out a good part of Nottinghamshire and the whole of Lincolnshire from what would have been Hotspur’s share if it had continued its easterly course.

100. *cantle*, literally, a corner piece. The quartos read ‘scantle.’ Cotgrave has, ‘Eschantillon. A small cantle, or corner-peece.’ And ‘Quignon : m. A cantill, gobbet, lumpe, luncheon, good big peece of.’ Compare Antony and Cleopatra, iii. 10. 6 :

‘The greater cantle of the world is lost
With very ignorance.’

And Drayton, Polyolbion, i. 81 :

‘Rude Neptune cutting in, a cantle forth doth take.’

The heraldic term ‘canton’ is from the Italian *cantone*, a corner.

102. *smug*, trim. So in Lear, iv. 6. 202, the folios have, ‘I will die bravely, like a smug bridegroom.’

104. *indent*, indentation, zigzag course.

105. *bottom*, low lying, sheltered ground, generally of a rich soil. See As You Like It, iv. 3. 79, and Burton, Anatomy of Melancholy, Part. 2, Sec. 2, Mem. 3 : ‘Our Gentry in England live most part in the country (except it be some few Castles) building still in bottoms (saith Jovius) or neer woods.’

110. *Gelding*, cutting away from. Holland (Pliny, xvii. 22, p. 530) uses the word of the pruning of vines : ‘Then they agree it should be pruned & guelded of all the wood it hath, save only three burgeons.’ Cotgrave has ‘Estagné . . . Guelt, or lopped, as a tree.’

110. *the opposed continent*, the land on the opposite bank of the river.

121. *lord*. Glendower is losing patience and becomes formal. He no longer calls Hotspur 'cousin Percy.'

124. *ditty*, the words of a song. See note on *The Tempest*, i. 2. 405 (Clarendon Press ed.).

125. *the tongue*, the English language, as Johnson explains. Ritson interprets it of Glendower's own tongue, which he graced with the art of singing.

131. *canstick*, candlestick, which is the reading of the folios. The turning of candlesticks was an occupation formerly carried on in Lothbury. Steevens quotes from *A New Trick to cheat the Devil* (1636):

'As if you were to lodge in Lothbury,
Where they turn brazen candlesticks.'

In *Scot's Discovery of Witchcraft* (B. vii. c. 15), 'Kit with the canstick' was one of the bugbears with which nurses frightened children.

134. *mincing*, affected; used of short steps in walking. See *The Merchant of Venice*, iii. 4. 67:

'Turn two mincing steps
Into a manly stride.'

135. *the forced gait of a shuffling nag*, or what Touchstone (As You Like It, iii. 2. 119) calls 'the very false gallop of verses.'

140. *I'll cavil on the ninth part of a hair*, like Hamlet, iv. 3. 53-56:

'Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw,
When honour's at the stake.'

144. *Break with*, communicate with, inform. See *King John*, iv. 2. 227:

'I faintly broke with thee of Arthur's death.'

148. *I cannot choose*, I cannot help it. So in *The Tempest*, i. 2. 186:

'Tis a good dulness,

And give it way: I know thou canst not choose.'

149. *the moldwarp*, the mole, so called from its throwing up the mould. See the passage from Holinshed in the Preface, p. ix. Modywart and Mowdiewark are Scottish forms of the word. Cotgrave gives, 'Taulpe: f. The little beast called a Mole, or Moldewarp.'

150. *Merlin*, the famous prophet and magician who figures in the legends of King Arthur. He is mentioned again in *Lear*, iii. 2. 95.

152. *a moulted raven*, a raven that had cast its feathers.

153. *couching* and *ramping* are the 'couchant' and 'rampant' of heraldry.

154. *skimble-shamble stuff*, confused nonsense, gibberish. 'Skimble-

skamble' is formed on the analogy of 'tittle-tattle,' 'hurly-burly,' 'hugger-mugger,' 'helter-skelter,' and the like. See Wheatley's Dictionary of Reduplicated Words, in the Transactions of the Philological Society, 1865. Cotgrave (Fr. Dict.) has, 'Griffe graffe. By hooke or by crooke, squimble squamble, scramblingly, catch that catch may.'

155. *puts me from my faith*, makes me forget that I am a Christian.

160. *railing*, scolding. So in 1 Henry VI, iii. 2. 64 :

'I speak not to that railing Hecate.'

Steevens quotes from Chaucer, Wife of Bath's Prologue [ed. Skeat, 278-280] :

'Thow seyst that dropping houses, and eek smoke,
And chydng wyves, maken men to flee
Out of hir owene hous.'

163. *cates*, delicacies, dainties. So with a pun, in The Taming of the Shrew, ii. 1. 190 :

'Kate of Kate Hall, my super-dainty Kate,
For dainties are all Kates.'

166. *profited*, proficient.

167. *concealments*, secret arts.

169. *India*, the land of fabulous wealth. Sir Toby (Twelfth Night, ii. 5. 17) calls Maria, 'My metal of India.'

171. *curbs himself even of his natural scope*, keeps in check the natural tendency of his disposition.

177. *too wilful-blame*, too wilfully blameworthy. That this is the meaning is clear, but it is not so clear how it comes to be the meaning. From the fact that the expression 'to blame' is sometimes printed 'too blame' it appears to have been inferred that 'blame' is an adjective in the sense of 'blameable,' and if this were so it would explain the origin of 'too wilful-blame.' Shakespeare uses 'wilful-slow' in Sonnet li. 13, and 'wilful-negligent' in Winter's Tale, i. 2. 255, the first of the two adjectives in such compounds being used as an adverb. The hyphen makes no difference in the sense, though Schmidt in his Shakespeare Lexicon appears to think it does.

181. *blood*, high spirit or temper.

184. *government*, self-restraint. See i. 2. 22.

185. *opinion*, self-conceit, arrogance. So in Love's Labour's Lost, v. 1. 6 : 'Learned without opinion.'

196. *aunt Percy*. Lady Percy was Mortimer's sister, not his aunt. On the confusion between him and his nephew see note on i. 1. 38.

197. *conduct*. See i. 92.

198. *here*, on this point.

198, 199. *harlotry*. Ritson has pointed out that Old Capulet speaks

of Juliet in the like terms of endearment. See *Romeo and Juliet*, iv. 2. 14 :

‘A peevish self-will’d harlotry it is.’

200. *that pretty Welsh*, her tears. Glendower had just said ‘My daughter weeps.’

201. *these swelling heavens* must mean her eyes filled with tears, as Douce explains, and not her ‘two prominent lips’ as Steevens.

203. *should I answer thee*, by weeping also.

205. *a feeling disputation*, a discussion which can be carried on without language.

208. *highly penn’d*. Bacon, in his *Essay of Masques and Triumphs*, recommends that the ditty be ‘high and tragical, not nice or dainty.’

210. *division* in music is described by Chappell (*Popular Music of the Olden Time*) as ‘variations on an air.’ Mr. Naylor (*Shakespeare and Music*, p. 28) says, “‘Division’ means roughly a brilliant passage, of short notes, which is founded essentially on a much simpler passage of longer notes.” See *Romeo and Juliet*, iii. 5. 29 :

‘Some say the lark makes sweet division.’

213. *rushes*, with which the floor was strewn. There are several allusions to this custom in Shakespeare. See *Lucrece*, 318 :

‘He takes it from the rushes where it lies.’

And *Romeo and Juliet*, i. 4. 36, of the dancers :

‘Let wantons light of heart

Tickle the senseless rushes with their heels.’

216. *on your eyelids crown the god of sleep*. The eyelids were the throne on which the god of sleep sat, and his coronation invested him with sovereign power over the sleeper. Warburton, as usual, is wide of the mark. He says, ‘The expression is fine; intimating that the God of Sleep should not only *sit* on his eye-lids, but that he should *sit crown’d*, that is, *pleased and delighted*.’

218. *wake and sleep*. So in *Lear*, iii. 2. 34 :

‘And turn his sleep to wake.’

223. *our book*, the document containing the indentures mentioned in lines 80 and 141. See also l. 261.

227. *And straight they shall be here*, in obedience to Glendower’s magical summons.

232. Theobald puts a comma at ‘marvel’; but Hotspur means, ‘’tis no wonder he is so humorous if he knows Welsh.’

237. *Lady, my brach*. ‘Brach’ was the technical hunting word for a bitch. See note on *Lear*, i. 4. 108 (Clar. Press ed.). In the folios ‘Lady’ is printed in brackets, as if it were addressed to Lady Percy.

Th. howl in Irish. ‘Like the howling of Irish wolves against the moon’ (*As You Like It*, v. 2. 119).

240. *be still*, hold your tongue.

241. *'tis a woman's fault*, ironically.

247. *in good sooth*. In 2 Henry IV, i. 2. 41, Falstaff calls Dombledon the mercer 'a rascally yea-forsooth knave.'

249. *comfit-maker's*, confectioner's. Cotgrave has, 'Confiseur: m. A Confecter, Preseruer, or Confet-maker.' And 'Sucrier: m. A Comfet-maker.'

252. *such sarcenet surety* as a mercer's wife would give. 'Sarcenet,' said to be *sericum Saracenicum*, was a finely woven silk, so thin as to be transparent, and therefore insubstantial.

253. *walk'st*. Pope reads 'walk'dst.'

Ib. further is a monosyllable, as 'whether' frequently is. See Abbott, Shakespeare Grammar, § 466.

Ib. Finsbury. Finsbury Fields outside Moorgate were the archery ground of the Londoners, and a favourite resort of citizens and their wives.

256. *pepper-gingerbread*. There was a plant, according to Cotgrave, called in French *Gingembre de jardin*, which bore Guinea pepper. Steevens says that what was in his time called 'spice gingerbread' was formerly called 'pepper-gingerbread.' Such protests were appropriate to one who swore like a comfit-maker's wife.

257. *velvet-guards*, like 'blue-caps,' ii. 4. 343, for those who wore them; that is, the citizens' wives, as we learn from Fynes Moryson's Itinerary, Part iii. p. 179, quoted by Malone, 'At publike meetings the Aldermen of London weare Scarlet gownes, and their wiues a close gown of skarlet laid with gards of blacke velvet.' 'Guards' are trimmings, as in Much Ado, i. 1. 289: 'The body of your discourse is sometime guarded with fragments, and the guards are but slightly basted on neither.'

Ib. Sunday-citizens, citizens in their Sunday finery.

260. *next*. See ii. 1. 9.

Ib. tailor. Tailors, like weavers, sang at their work, and their songs are called contemptuously 'coziars' catches' in Twelfth Night, ii. 3. 97, according to Malone.

260, 261. *red-breast teacher*. Compare Two Gentlemen of Verona, ii. 1. 21: 'To relish a love-song, like a robin-redbreast,' by which the bird was taught to sing. The teaching of singing-birds is somehow associated with the hairdresser's art.

Scene II.

1. *give us leave* to be alone, a polite form of dismissal. See Two Gentlemen of Verona, iii. 1. 1:

'Sir Thurio, give us leave, I pray, awhile.'

5. *service*, action, performed for a superior.

6. *doom*, judgement, sentence. So in King John, iii. 1. 311:

'Alter not the doom

Forethought by heaven.'

7. *revengement*, vengeance. See line 10.

8. *thy passages of life*, the passages of thy life, thy course of conduct.

9. *mark'd*, marked out.

12. *inordinate*, irregular, intemperate. So in Bacon's Colours of Good and Evil, 7: 'Sanctuary men, which were commonly inordinate men & malefactors, were wont to be nearest to priestes and Prelates and holy men.' And in Essay x. Mark Antony is described as 'a Voluptuous Man, and Inordinate.'

13. *bare*, beggarly.

Ib. *lewd*, vile, base; as in Richard II, i. 1. 90:

'The which he hath detain'd for lewd employments.'

Ib. *attempts*, undertakings, enterprises. See All's Well, i. 3. 260:

'I'll stay at home

And pray God's blessing into thy attempt.'

15. *withal*, the emphatic form of 'with,' placed after the object. See l. 21.

19. *Quit*, pay, atone for, clear myself from.

20. *I am doubtless*, I have no doubt.

22. *extenuation*, palliation.

23. *As* = as that.

Ib. *in reproof*, &c., in consideration of my being able to disprove many of the stories against me. For 'reproof' see i. 2. 169.

24, 25. These lines are transposed by Hudson, at Keightley's suggestion.

25. *pick-thanks* are those who seek to win favour for themselves by telling tales of others. Cotgrave (Fr. Dict.) gives, 'Barbuteur: m. A Sicophant, a pickethanke, a priuie whisperer, a close detracter, a secret tale-teller.' See Holinshed, iii. 539, of the King and Prince Henry: 'Thus were the father and the sonne reconciled betwixt whom the said pickthanks had sowne diuision.'

28. *my true submission*, the honest acknowledgement of my faults. Compare Merry Wives, iv. 4. 11:

'Be not as extreme in submission

As in offence.'

30. *affections*, dispositions, inclinations, tendencies. Compare 2 Henry IV, v. 2. 124:

'My father is gone wild into his grave,

For in his tomb lie my affections.'

And again, iv. 4. 65:

'O, with what wings shall his affections fly

Towards fronting peril and opposed decay.'

31. *from*, contrary to. So in Twelfth Night, i. 5. 201: 'But this is from my commission.' And Julius Cæsar, i. 3. 35:

'But men may construe things after their fashion,
Clean from the purpose of the things themselves.'

32. *Thy place in council*. The Prince, according to Holinshed (iii. 543), was removed from being President of the Council after he struck the Chief Justice. His place was filled by his younger brother Thomas, afterwards Duke of Clarence, who is one of the characters in 2 Henry IV, iv. 4 and 5.

36. *The hope and expectation of thy time*, what was expected of you at this period of your life. See Lear, i. 1. 298.

42. *Opinion*, public opinion, reputation.

43. *loyal to possession*, as Johnson explains, 'true to him that had then possession of the crown.'

45. *likelihood*, promise of ability or success.

50. *stole*, took so that no one observed it to be assumed. Compare Richard II, i. 4. 23-34, with the whole of this passage.

51. *dress'd myself*. Compare Macbeth, i. 7. 36:

'Was the hope drunk
Wherein you dress'd yourself?'

59. *wan* is the reading of the quartos, and the earlier form of the preterite. The folios have 'won' or 'wonne.' Chaucer (Cant. Tales, prol. 442) says of the Doctor of Physic,

'He kepte that he wan in pestilence.'

And see Gower (Conf. Amantis, ed. Pauli, iii. p. 137):

'The town, whiche he with treson wan.'

Ib. such solemnity, such dignity as became a feast.

61. *rash*. Of Richard it had been prophesied by John of Gaunt (Richard II, ii. 1. 33):

'His rash fierce blaze of riot cannot last.'

Ib. bavin is literally brushwood, used in kindling a fire. The mirth of Richard's jesting companions was like the crackling of thorns under a pot. The word survives in local dialects.

62. *carded*, mixed; and so, debased, as is explained in the next line. The figure in this passage is not taken from the carding of wool, for this is a process by which wool is made finer and fit for spinning, but from the mixing or blending of liquors, which was called carding. Richardson quotes from Bacon's Natural History, i. § 46: 'It is an excellent Drinke for a Consumption, to be drunke either alone, or Carded with some other Beere.'

65. *against his name*, to the discredit of his reputation.

66. *stand the push*, submit to the attack of those who would break their jests upon him. Compare Troilus and Cressida, ii. 2. 137:

'What propugnation is in one man's valour,
To stand the push and enmity of those
This quarrel would excite?'

67. *comparative*. See note on i. 2. 70.

69. *Enfeoff'd himself*, gave himself absolutely. Cotgrave (Fr. Dict.) has, 'Fieffer, To infeoffe; to grant, passe, alien, a fief, or an inheritance in fee.' To hold property in fee-simple is to have the most complete possession of it.

75. *as the cuckoo is in June*. Halliwell quotes from Dekker's Guls Horn-booke (Non-Dramatic Works, ed. Grosart, ii. 201): 'I sing (like the cuckooe in June) to bee laught at.'

77. *community*, common use, familiarity.

81. *But rather drowzed, &c.* The subject is changed, from the eyes to the spectators.

82. *aspect*, with the accent on the last syllable, as always in Shakespeare. See i. 1. 97.

83. *cloudy*, morose, sullen. Compare Macbeth, iii. 6. 41:

The cloudy messenger turns me his back.'

And Beaumont and Fletcher, Philaster, iv. 1:

'You are cloudy, sir: Come, we have forgotten
Your venial trespass; let not that sit heavy
Upon your spirit.'

85. *line*. See i. 3. 168.

88. *a-weary*, a stronger form of 'weary.' So in Julius Cæsar, iv. 3. 95:

'For Cassius is aweary of the world.'

95. *Ravenspurgh*. See i. 3. 248.

98. *interest to*, claim to, right in. As in King John, v. 2. 89:

'You taught me how to know the face of right,
Acquainted me with interest to this land.'

99. *Than thou the shadow of succession*. So the first quarto. All the other quartos and the folios place a comma after 'thou.' Percy's claim is more worth than the shadowy title to the crown by inheritance which belongs to the Prince.

100. *colour*, pretext. Compare Antony and Cleopatra, i. 3. 32:

'Nay, pray you, seek no colour for your going,
But bid farewell, and go.'

101. *harness*, armour. See Macbeth, v. 5. 52:

'At least we'll die with harness on our back.'

103. *no more in debt to years than thou*. See note on i. 1. 88.

104. *ancient lords*. His father the Earl of Northumberland and his uncle the Earl of Worcester among the rest. See lines 118, 119.

16. *reverend bishops*. Richard Scroop, Archbishop of York, was one of the conspirators against Henry.

108. *incursions*, inroads. Cotgrave (Fr. Dict.) has, 'Incursion: f. An incursion, inrode, forray, inuasion.'

109. *Holds* is singular, as if 'great name' alone had preceded it.

Ib. *majority*, superiority.

110. *capital*, synonymous with 'chief.'

112. *Thrice*. Hotspur defeated the Scotch at Nesbit and Humbleton; but was beaten at Otterburn, though he slew the Douglas of the time.

Ib. *Hotspur, Mars in, &c.* The punctuation is due to Warburton. The quartos have 'Hotspur Mars in, &c.': the folios 'Hotspur Mars, in, &c.'

Ib. *swathing clothes*, swaddling clothes. This is the reading of the first three quartos. The other quartos and the folios have 'swathing.'

115. *Enlarged him*, set him free. See iii. 1. 31, and Henry V, ii. 2. 40:

'Enlarge the man committed yesterday.'

120. *Capitulate*, make conditions, by setting forth their demands under several heads. Compare Coriolanus, v. 3. 82:

'Do not bid me

Dismiss my soldiers, or capitulate

Again with Rome's mechanics.'

Ib. *are up* in arms. See 2 Henry IV, i. 1. 189:

'The gentle Archbishop of York is up

With well-appointed powers.'

123. *dearest*, most deadly or grievous; that costs me most dear. So in Hamlet, i. 2. 182:

'Would I had met my dearest foe in heaven

Or ever I had seen that day, Horatio!'

125. *the start of spleen*, the impulse of caprice or ill temper.

136. *my favours* is interpreted by Warburton and Johnson to mean my features, but although the singular 'favour' has this sense, the plural is not used of a single person. 'Favours' were the ornaments, such as scarfs or gloves, which knights wore, as tokens in the first instance of their mistresses' favour. In this sense the word occurs in v. 4. 96: 'But let my favours hide thy mangled face,' where the Prince covers Percy's face with a scarf. Cotgrave (Fr. Dict.) gives, 'Manchon: m. . . a scarfe, bracelet, or other such like fauour worn upon the sleeue, or arme in publike shewes, and assemblies.'

148. *To engross up*, to accumulate, monopolize. Engrossing or buying up large quantities of corn, with the view of raising the price, was once an indictable offence.

151. *the slightest worship of his time*, the least honour which his contemporaries have paid him.

154. *The which . . . perform* is the reading of the quartos. The folios have,

'The which, if I performe, and doe suruiue.'

156. *intemperance*. So the quartos. The folios have 'intemperature.' Both words imply unrestrained indulgence of the appetites, unbridled licentiousness.

157. *bands*, bonds. So in 2 Henry IV, i. 2. 37: 'He would not take his band and yours; he liked not the security': where the folios have 'bond.'

164. *Lord Mortimer of Scotland*. Not Mortimer but George Dunbar Earl of March in Scotland. The identity of their titles led to the confusion. Holinshed says, 'King Henrie . . . being earnestlie called vpon by the Scot, the earle of March, to make hast and giue battell to his enimies,' and Shakespeare put the wrong surname to the title.

167. *head*. See i. 3. 284.

172. *advertisement*, intelligence.

174-176. *On Thursday . . . account*, &c. The arrangement is that of the quartos. The folios have

'On Thursday wee our selues will march.

Our meeting is Bridgenorth: and Harry, you shall march

Through,' &c.

In either case the metre is irregular. Steevens followed the folios in l. 174, and Capell in the next two lines:

'Our meeting is Bridgnorth, and, Harry, you

Shall march through Glostershire; by which account,' &c.

177. *Our business valued*, reckoning the time our business will take us.

180. *feeds him*, feeds himself.

Scene III.

4. *apple-john*, an early ripe apple, called in French *Pomme de saint Jean*, from being ripe on St. John's day, or Midsummer. Cotgrave describes it as 'a kind of soone-ripe Sweeting.' It was a good keeping apple but became very shrivelled. Falstaff disliked apple-johns in consequence of a jest of the Prince's. See 2 Henry IV, ii. 4. 1-10.

5. *suddenly*, quickly.

Ib. in some liking, in some condition. So in Job xxxix. 4: 'Their young ones are in good liking.'

8. Falstaff compares himself to what he is most unlike, a pepper-corn for size, and a brewer's horse for dullness of wit.

21. Falstaff may make jests to his own disadvantage, but he allows no one else the same liberty.

22. *admiral*, admiral's ship, as in Antony and Cleopatra, iii. 10. 2:

'The Antoniad, the Egyptian admiral.'

And Milton, Par. Lost, i. 294.

'the Mast

Of some great Ammiral.'

lb. the lantern in the poop. Steevens quotes a passage from Dekker's *Wonderful Yeaere*, 1603, which is evidently a reminiscence of this: 'An Antiquary might haue pickt rare matter out of his Nose. . . . The Ham-burghers offered I know not how many Dollars, for his companie in an East-Indian voyage, to haue stooede a nightes in the Poope of their Admirall, onely to saue the charges of candles.' (Works, ed. Grosart, i. 138.)

28. *Dives*, the rich man in the parable. See Luke xvi. 19-31.

31, 32. *that's God's angel.* This clause, from some excessive scrupulosity, is omitted in the folios. Without it 'the son of utter darkness' has no point. There is probably a reference to Heb. i. 7 and Ps. civ. 4.

36. *a ball of wildfire.* Cotgrave (Fr. Dict.) has, 'Migraine de feu. A sticke, or brand of fire; also, a ball of wildfire.'

38, 39. *links and torches* were necessary in the days before street lighting became common. The extinguishers for putting them out are still to be seen before some of the old houses in London. See Knight's London, i. 109.

41. *as good cheap*, as cheap. 'Good cheap' = Fr. *bon marché*. 'Cheap' was originally a substantive in the sense of 'price, sale.' See 2 Esdras xvi. 21: 'Behold, victuals shall be so good cheap upon earth, that they shall think themselves to be in good case.'

48. *Dame Partlet the hen.* In Chaucer's Nuns' Priest's Tale the heading is (ed. Skeat), 'Here biginneth the Nonne Preestes Tale of the Cok and Hen, Chauntecleer and Pertelote.' The name also occurs in Reynard the Fox, c. 13, in Gavin Douglas' Prolouge of the XII. Booke of Eneados, l. 164, and in Winter's Tale, ii. 3. 75:

'Thou dotard! thou art woman-tired, unroosted

By thy dame Partlet here.'

A partlet was a gorget or handkerchief for the neck and throat, not exclusively worn by women. Sir F. Madden (Privy Purse Expenses of the Princess Mary, p. 255) says, 'the Partlet evidently appears to have been the Corset or Habit-shirt, worn at the period, and which so commonly occurs in the portraits of the time, generally made of velvet, and ornamented with precious stones.'

58. *God's light* appears to have been a favourite oath at the Boar's Head. See 2 Henry IV, ii. 4. 142. Sir Andrew Aguecheek (Twelfth Night, ii. 5. 38) uses it in the modified form 'slight.' The folios omit it.

65. *Dowlas*, coarse linen: so called from being made originally at Dowlans in Picardy.

66. *bolters*, cloths for sifting meal. Cotgrave (Fr. Dict.) has, 'Bluter. To boulte meale; also, to swing vp and downe as a Baker doth his boulting cloth.' And 'Tamis: m. A searce, or boulder.'

69. *dict*, food. See note on Twelfth Night, iii. 3. 40.

16. by-drinkings, drinkings between meals.

74. See Comedy of Errors, iii. 2. 137-141.

75. *denier*, the smallest possible piece of money. Compare Richard III, i. 3. 252 :

‘My kingdom to a beggarly denier.’

There is no reason to suppose it was ever an English coin. Cotgrave defines Fr. *Denier* as a penny, that is, a French penny, which was worth the tenth part of an English penny.

16. a younker, a raw youth, easily imposed on. Compare The Merchant of Venice, ii. 6. 14 :

‘How like a younker or a prodigal

The scarfed bark puts from her native bay.’

In the present passage the old editions have ‘younger’ or ‘yonger,’ which Schmidt defends (Shakespeare Lexicon) as referring to the younger son, the prodigal of the parable.

76. *take mine ease in mine inn* appears to have been a kind of proverbial expression in Shakespeare’s time as it has become since. Percy quotes from Heywood [Proverbs and Epigrams, Spenser Soc, p. 10] :

‘To let the world wag, and take mine ease in mine in.’

78. *mark*, like ‘pound’ in ll. 70, 97, used as a plural.

81. *a Jack*, a knave; a frequent term of contempt. See ii. 4. 10.

16. a sneak-cup, one who shirks his liquor, like his brother Prince John of Lancaster (2 Henry IV, iv. 3. 94-96).

86. *Newgate fashion*. See illustration in Knight’s London, iv. 304, of a gang of prisoners handcuffed on their way to trial.

98. *some eight-penny matter*. Compare Chapman, The Widdowes Teares (Dramatic Works, ed. 1873, iii. 68) : ‘To giue the vtmost earnest of her loue, to an eight-pennie Sentinell.’

106, 107. *a stewed prune*. Beyond the fact that stewed prunes were to be found in houses of ill fame, no light has been thrown upon the reference here.

107. *a drawn fox*, a fox drawn from his cover, and exercising all his craft to get back to it again. But ‘fox’ also meant a broadsword (see Henry V, iv. 4. 9), and there may be a reference to this.

108. *Maid Marian* was one of the characters in the Morris dance, and apparently not very reputable. She originally appeared in the Robin Hood Ballads as a companion of the outlaw, and she afterwards figured as Queen of the May, before she lost caste.

108, 109. *the deputy’s wife of the ward*. The deputy of a ward is the common-councilman who is appointed to act for the alderman in his absence, and is therefore a man of position and respectability.

126, 127. *this other day*, the other day. See Lear, i. 2. 153 : ‘I am thinking, brother, of a prediction I read this other day.’

127. *ought*, owed. This form of the word is not peculiar to Mrs. Quickly, but is a genuine archaism, which is found in Tyndale's translation of Matt. xviii. 24, 28, and Luke vii. 41, and was retained in the Authorised Version of 1611.

144. *I pray God my girdle break*. Steevens says, 'Alluding to the old adage "ungirt, unblest,"' but the point of the allusion is not obvious. Falstaff's phrase is repeated in a poem quoted by Steevens, 'Tis merry when gossips meet (1609):

'If I make one, pray God my girdle break.'

149. *embossed*, swollen. So in *As You Like It*, ii. 7. 67: 'All the embossed sores and headed evils.' And *Lear*, ii. 4. 227: 'An embossed carbuncle.' The Prince afterwards calls him 'blown Jack.'

151. *sugar-candy*, according to an authority quoted by Mr. Rushton (Shakespeare illustrated by Old Authors, p. 50), was an ingredient in a mixture given to a fighting cock, one object of which was to 'prolong his breath.'

152. *any other injuries* which you have pocketed up.

164. *still*, nevertheless. Hanmer prints 'Thou seest I am pacify'd—still?' as if Falstaff remonstrated with the Hostess for not looking after his breakfast.

166. *answered*, accounted for, atoned for. So in *Julius Cæsar*, iii. 2. 85:

'If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.'

174. *with unwashed hands*, at once, without stopping to wash your hands. The scene was early in the morning.

176. *a charge of foot*. See ii. 4. 519.

186. *Peto*. Johnson again, as in ii. 4. 501, conjectures that for *Peto* we should read *Poins*, on the ground that in iv. 2. 9 *Peto* is not with the Prince but is Falstaff's lieutenant. This may have been the appointment promised him at the end of ii. 4.

ACT IV.

Scene I.

3. *attribution*, honourable recognition, commendation. Richardson quotes from Wilkins, *Natural Religion*, b. ii. c. 6: 'Honour considered according to the acknowledgement or attribution of it in the persons honouring is the external form, and may be distinguished into inward and outward.'

4, 5. The same figure occurs in *Richard III*, i. 3. 256:

'Your fire-new stamp of honour is scarce current.'

6. *defy*. See i. 3. 228.

7. *soothers, flatterers.* See King John, iii. 1. 121 :

‘Thou art perjured too,

And soothest up greatness.’

9. *task me to my word,* challenge me to be as good as my word.

16. *approve me,* put me to the proof.

12. *beard him,* meet him face to face. See Coriolanus, i. 10. 11 :

‘If e’er again I meet him beard to beard,

He’s mine or I am his.’

17. *how has he the leisure to be sick, &c.?* It is told by Plutarch of Epaminondas, ‘that he should say in game and merriment, of a certaine valiant man, who about the time of the Leuctrique war, died of sicknesse in his bedde: O Hercules, how had this man any leasure to die, amide so many important affaires!’ (Morals, trans. Holland, 1603, p. 625.)

18. *power,* his forces. See l. 132 and i. 1. 22, i. 3. 262.

20. *His letters bear, &c.* In all the old editions, except the two latest quartos, the reading is ‘beares’ or ‘bears’; and, although we have just before ‘These letters come,’ this printer’s error is dignified with the title of a plural in ‘s.’ In the first folio the error is very common, and many examples are given by Sidney Walker (i. 233). See *The Tempest*, iii. 3. 2: ‘My old bones akes,’ and v. 1. 16: ‘His teares runs downe his beard.’ The superfluous ‘s’ seems to be inserted by a kind of attraction to the preceding ‘s.’

Ib. not I, my lord. This is Capell’s emendation. The first two quartos have ‘not I my mind,’ which was altered in the later quartos and folios into ‘not I his mind.’ Hanmer adopted Warburton’s suggestion and read ‘not I. *Hot.* His mind!’, giving Worcester’s speech also to Hotspur.

24. *fear’d,* feared for. See iv. 2. 55.

25. *the state of time,* the condition of affairs; what Macbeth, v. 5. 50, calls ‘the estate o’ the world.’

31. The broken sentence indicates that Hotspur is only quoting the material portions of the letter, just as Kent in reading the letter from Cordelia gives fragments of it (*Lear*, ii. 2. 172, &c.).

32. *by deputation,* by transferring his authority to others. See iv. 3. 87.

35. *removed,* less nearly concerned.

36. *advertisement,* advice, counsel. See note on *Much Ado*, v. 1. 32.

37. *conjunction,* united force.

Ib. should on, the verb of motion being omitted, as in i. 1. 91, ii. 1. 40.

40. *possess’d,* informed. See *The Merchant of Venice*, i. 3. 65 :

‘Is he yet possess’d

How much ye would?’

44. *his present want*, our present want of him.

46. *To set*, to stake.

Ib. exact, with the accent on the first syllable, as in *Troilus and Cressida*, iv. 5. 232 :

‘I have with exact view perused thee, Hector.’

47. *a main*, a hand at dice, according to Johnson. Here it must mean a stake.

48. *the nice hazard*, the risk so delicately balanced.

49. *for therein should we read*, &c. Johnson stumbled at ‘read,’ and proposed ‘risque,’ or ‘rend,’ to suit with ‘list.’ Others have conjectured ‘tread,’ ‘reap,’ ‘dare,’ ‘reach’; but ‘read’ is probably correct, and may have been suggested to Hotspur by the letter he held in his hand. Steevens quotes a very parallel passage from 2 Henry VI, v. 2. 78-9 :

‘If you be ta’en, we then should see the bottom
Of all our fortunes.’

In the present passage ‘read’ implies more than ‘see’; they would not only see, but see so plainly as to read all the consequences.

50. *the soul of hope* is that on which hope depends for its existence. It is to be feared that an equivocal was intended, as in ‘list’ in the following line.

51. *list*, boundary, verge; literally, the selvedge of cloth. Compare *Twelfth Night*, iii. 1. 86 : ‘I am bound to your niece, sir; I mean, she is the list of my voyage.’ The word appears to have been chosen because its other meaning ‘catalogue’ fits with ‘read.’

53. *Where, whereas*. Compare *Richard II*, iii. 2. 185 :

‘And fight and die is death destroying death :
Where fearing dying pays death servile breath.’

54. The halting sense and irregular metre suggest a corruption in the text. Perhaps a line has been lost after ‘reversion.’

56. *A comfort of retirement*, a retreat to which we may comfortably withdraw.

Ib. lives. See v. 2. 20.

61. *hair*, essential character, texture. See the old play of *Sir Thomas More* (Shakespeare Soc. ed.) p. 43 :

‘A fellow of your haire is very fitt
To be a secretaries follower!’

67. *fearful*, timid.

69. *we of the offering side*, we who are making the attempt. See 2 Henry IV, iv. 1. 219 :

‘So that his power, like to a fangless lion,
May offer, but not hold.’

70. *arbitrement*, trial of our cause by argument.

71. *loop*, loophole. Compare Lear, iii. 4. 31: 'Your loop'd and window'd raggedness.'

73. *draws*, draws aside. So in The Merchant of Venice, ii. 9. 1:

'Quick, quick, I pray thee; draw the curtain straight.'

75. *You strain too far*, you exaggerate the interpretation which may be put upon his absence. Worcester looked at the position of affairs as a cautious statesman, Hotspur as a warrior.

77. *opinion*. See v. 4. 48.

78. *A larger dare*, greater daring.

83. *joints*, limbs. As in Richard II, v. 3. 105:

'His weary joints would gladly rise, I know.'

86. Enter Sir Richard Vernon. Sir Richard Vernon was Baron of Shipbrook, co. Chester. The readers of Rob Roy will remember that he was claimed as an ancestor by Diana Vernon.

92. *intended* to set forth.

95. *nimble-footed*. It is reported in Stow that Henry was so swift of foot as to be able to run down a stag.

96. *comrades* has the accent on the last syllable, as in Hamlet, i. 3. 65:

'But do not dull thy palm with entertainment

Of each new-hatch'd, unfledged comrade.'

Ib. *daff'd*, put by; used of a careless or contemptuous action. Compare Much Ado, ii. 3. 176: 'I would have daffed all other respects and made her half myself.' 'Daff' and 'Doff' are apparently connected, as in Antony and Cleopatra, iv. 4. 13:

'He that unbuckles this, till we do please

To daff't for our repose, shall hear a storm':

where the later folios read 'doff't.'

98, 99. *All plumed . . . bathed*. In these two lines some corruption has been suspected by the commentators which they have not been able to remove. Johnson conjectured 'wing the wind' for 'with the wind'; but if 'estridges' are 'ostriches,' as 'plumed' seems to indicate, 'wing' is inappropriate. Steevens, followed by Malone, thought that a line might be lost after 'wind,' while Douce would supply it after 'bathed.' It is probable after all that the passage is correct as it stands. 'Estridge' is an old form of 'ostrich.' Prince Henry and his comrades, with the plumes in their helmets waving to and fro, are compared to ostriches whose feathers fluttered with the wind, the technical word 'bated' being borrowed from the language of falconry, in which 'to bate' signifies to flap the wings violently as hawks do, especially in order to dry themselves after bathing. For 'estrige,' see Massinger, The Maid of Honour, ii. 3:

'Ha! how is this? your estridge plumes, that but
Even now, like quills of porcupines, seem'd to threaten
The stars, drop at the rumour of a shower.'

In Snelton's translation of *Don Quixote*, Second Part, p. 353 (ed. 1620), Teresa Panza, sending some acorns to the Duchess, writes, 'I could haue wished they had beene as big as Eastritch egges.' Douce maintained that an 'estridge' was a goshawk, but of this there is no satisfactory proof, and Shakespeare would hardly compare the Prince and his companion knights first to goshawks and then to eagles. 'Bate' is explained by Minshew in *The Guide into Tongues*, 1617: 'to Bate, as an hauke doth, à Gal: Bâtre, i. to beat, because shee beats her selfe with vnquiet fluttering.' See note on Henry V, iii. 7. 102 (Clar. Press ed.). In the present passage the eight quartos and the four folios spell the word either 'Baited' or 'Bayted.'

100. *like images* in churches when decked in festival robes on holy days.

104. *beaver*, though a part of the helmet only, is here used for the whole, as in 3 Henry VI, i. 1. 12:

'I cleft his beaver with a downright blow.'

105. *cuisse* were armour for the thighs (Fr. *cuisse*). The quartos and folios have *cushes*, which perhaps represents the pronunciation of the word, although 'cuishes' would be nearer to 'quishes,' the form in which it appears in Hall's Chronicle.

106, 107. *Rise . . . And vaulted*, &c. The difficulty in the construction here, which is like that in ii. 4. 241, caused Malone to propose 'vault it' for 'vaulted,' and other editors to resort to other expedients for making the grammar conform to modern usage. But, however faulty, it is not without example. See North's Plutarch, Julius Cæsar, p. 765 (ed. 1595): 'Hee saw a priuate soldier of his *thrust in* among the Captaines, and *fought* so valiantlie in their defence,' &c.

109. *wind*, wheel round; a term of horsemanship. See Julius Cæsar, iv. 1. 32:

'It is a creature that I teach to fight,
To wind, to stop, to run directly on.'

113. *like sacrifices in their trim*, like animals decorated for sacrifice.

114. *the fire-eyed maid of smoky war*, Bellona.

118. *reprisal*, prize; not necessarily something taken in retaliation. The 're-' rather indicates emphasis than repetition, as in 'replenish.' See Genesis i. 28: 'Be fruitful, and multiply, and replenish the earth.'

119. *taste*, try. The first quarto has 'tast'; all the others and the Folios 'take.' Cotgrave (Fr. Dict.) explains the Old French *taster*, 'To tast; or take an essay of.' And so in Twelfth Night, iii. 4. 267: 'I have heard of some kind of men that put quarrels purposely on others, to taste their valour.'

122, 123. *Harry to Harry shall . . . Meet, &c.* It is difficult to fit these two verses together in grammatical construction, though the sense is clear. If there had been only the first line, it might be an example of the omission of the verb of motion. But in the next line Shakespeare writes 'Meet' as if he had previously said 'Harry with Harry shall,' &c.

130. *thirty thousand* or more is the number given by Wyntown in his *Cronykil of Scotland*, B. ix, c. 24, l. 2485, but there is no account by any contemporary writer. Hall says that 'on bothe partes wer aboue forty thousande men assembled' (p. 29, ed. 1809).

Scene II.

3. *Sutton Cofil'* or Sutton-Coldfield. The second quarto comes nearest to what was the pronunciation, reading 'Sutton cophill.' The other old authorities have either 'Sutton-cophill' or 'Sutton cop-hill.'

6. *makes, makes up*; not 'costs' as Schmidt explains it.

9. *at town's end*. So 'at door,' ii. 4. 275. Compare *Winter's Tale*, iv. 4. 731: 'Pray heartily he be at palace.' And note on *The Tempest*, ii. 2. 59 (Clarendon Press ed.). The Folios have 'at the Townes end.'

11, 12. *a soused gurnet*. Falstaff had no reason to complain of the Prince's similes in l. 2. 69. 'Soused' is pickled, from Latin *salsum*. Instances are found of 'soused gurnet' being used as a term of contempt, but they are of later date than the present passage and possibly derived from it.

15, 16. *contracted*, betrothed.

17. *a commodity*, a stock. See i. 2. 72.

It. warm, comfortable, well to do.

19. *a caliver*, a musket. The accent was evidently on the second syllable, although both Johnson and Richardson mark it on the first, for in *Cotgrave* (Fr. Dict.) we find, 'Arquebuse: f. An harguebuse, caleener, or hand-gunne.' And in Shelton's translation of *Don Quixote*, part 2, p. 432 (ed. 1620): 'Two drunken Turkes, that were in the Frigot with twelue others, discharged two Calieuers.'

19. *struck fowl*. In the old editions 'fowl' passed through the forms 'foule,' 'foole,' and 'fool.' Hanmer thought a 'struck fowl' and a 'hurt wild-duck' were too much alike, and substituted for the former 'struck deer,' and Johnson suggested a further change to 'struck sorel,' a word which he found in *Love's Labour's Lost*. But apart from the question whether guns were used in the chase of deer in Shakespeare's time, there is no reason to suspect the reading 'fowl' to be incorrect. In *Much Ado*, ii. 1. 209, Beatrice says of Claudio, 'Alas, poor hurt fowl! now will he creep into sedges.' And again, in ii. 3. 95, Claudio says of Benedick, 'Stalk on, stalk on; the fowl sits.' Both these

passages show that 'fowl' is used of feathered game. Schmidt conjectures that in the present passage and elsewhere 'fowl' may mean a woodcock; but there does not seem to be any evidence for this, and in some instances it is clearly a water bird.

20. *toasts-and-butter*, cockneys, self-indulgent fellows. Malone quotes from Moryson's Itinerary [Part iii, p. 53]: 'Londiners, and all within the sound of Bow-bell, are in reproch called Cocknies, and eaters of buttered tostes.'

22. *bought out their services*, paid money to be released from serving in the army.

23. *ancients*, ensigns. The word will never become obsolete so long as Ancient Pistol is remembered.

24. *Lazarus*. We have had Dives already in iii. 3. 28.

24, 25. *painted cloth*, used for hangings in rooms. See note on As You Like It, iii. 2. 255 (Clarendon Press ed.).

26. *unjust*, dishonest, like the 'unjust steward' of the parable.

27. *younger sons to younger brothers*, needy and therefore ready for desperate adventure. Johnson refers to Sir Walter Raleigh's Discourse of War in General (Works, ed. 1829, viii. 257): 'For where many younger sons, of younger brothers, have neither lands nor means to uphold themselves, . . . there can it not be avoided, but that the whole body of the state . . . should suffer anguish by the grievance of these ill-affected members.'

26, 27. Cromwell must have had this passage in mind when he described Hampden's soldiers: "'Your troops," said I, "are most of them old decayed serving-men, and tapsters, and such kind of fellows; and," said I, "their troops are gentlemen's sons, younger sons and persons of quality."' (Speech of 13 April, 1657.)

28. *trade-fallen*, out of employment. See Heywood, The Faire Maid of the West, first part (Works, ed. 1874, ii. 265):

'Her father

Sold hydes in Somersetshire, and being trade-falne,
Sent her to service.'

29. *dishonourable*, the adjective used as an adverb. See Abbott, Shakespeare Grammar, § 1.

30. *an old faced ancient*, an old patched ensign. As it is not dishonourable for the colours of a regiment to be ragged, Warburton conjectured 'an old feast ancient,' that is, the colours used by the city companies in their feasts and processions; and their shabbiness indicated that 'Falstaff's ragamuffins were reduced to their ragged condition through their riotous excesses.' Johnson, though he commends Warburton's emendation as 'acute and judicious,' explains the text so as to show that no emendation is needed. That is, he understands Shake-

speare to mean that Falstaff's men were 'more ragged, though less honourably ragged, than an old ancient.'

32. *tattered prodigals*. See the parable in Luke xv.

36, 37. *I'll not march through Coventry with them*. This was the reason apparently why he appointed to meet Peto 'at town's end,' that is, at the entrance to the town.

38. *gyves*, shackles, fetters. See *Romeo and Juliet*, ii. 2. 180:

'Like a poor prisoner in his twisted gyves.'

40. *but* is Rowe's correction of 'not,' the reading of the old copies, which Delius defends.

43, 44. Saint Alban's and Daventry, as well as Coventry and Sutton Coldfield, were on the line of march from London to Shrewsbury, following the old Watling Street. Shakespeare must frequently have passed through both on his journey to and from Stratford, and 'the red-nose innkeeper of Daventry' was probably described from life.

46. *blown Jack*. See iii. 3. 149.

Ib. quilt. Cotgrave (Fr. Dict.) gives, 'Materas: m. A Matteresse, or Quilt to lie on.'

53, 54. *we must away all night*, we must march all night. This is the reading of the quartos. The folios have 'all to night.'

62. *to toss on a pike*, as in 3 Henry VI, i. 1. 244, quoted by Steevens:

'The soldiers should have tossed me on their pikes

Before I would have granted to that act.'

70. *I'll be sworn*, I am ready to protest. See ii. 4. 47; iii. 1. 61.

Scene III.

10. *well-respected*, well-weighed, well-considered.

17. *of such great leading*, of such great experience in the conduct of warlike enterprises.

20. *my cousin Vernon's*. This is said to be Sir Richard Vernon of Harleston near Stockport. See Beamont, On three Dramas of Shakespeare, p. 108.

26. *journey-bated*, in poor condition after a long march. Like 'travel-tainted' in 2 Henry IV, iv. 3. 40.

30. Enter Sir Walter Blunt. The offer of the King was really conveyed by Thomas Prestbury, Abbot of Shrewsbury, and by one of the clerks of the Privy Seal.

36. *of our quality*, of our profession, on the same side as ourselves. 'Quality' was especially used of the theatrical profession. See *Hamlet*, ii. 2. 363: 'Will they pursue the quality no longer than they can sing?' And Gosson, *Schoole of Abuse* (ed. Arber), p. 39: 'I speake not this, as though euerye one that professeth the qualitie so abused him selfe.'

38. *God defend*, God forbid. So in *Much Ado*, ii. 1. 98: 'God defend the lute should be like the case!'

42. *griefs*, grievances. See *Julius Cæsar*, i. 3. 118:

'Be factious for redress of all these griefs.'

51. *suggestion*, secret prompting or enticement. The word is not used in a good sense, and was rather likely to provoke Hotspur, as it evidently did.

60. See *Richard II*, ii. 3. 113-136, 148-151; iii. 3. 101-120.

62. *To sue his livery*. See *Richard II*, ii. 1. 203-4; ii. 3. 129. Under the feudal system, on the death of a tenant who held of the king *in capite* or in knight's service, the king entered into possession of the lands and tenements so held of him, and continued to hold them till the heir did his homage and prayed his land to be delivered up to him.

68. *The more and less*, great and small. So in 2 *Henry IV*, i. 1. 209:

'And more and less do flock to follow him.'

And *Macbeth*, v. 4. 12:

'Both more and less have given him the revolt.'

Ib. with cap and knee. Compare *Coriolanus*, ii. 1. 77: 'You are ambitious for poor knaves' caps and legs.' And *Timon of Athens*, iii. 6. 107: 'Cap and knee slaves!'

72. *Gave him their heirs, as pages, &c.* Malone suggested a different punctuation, which Rann adopted:

'Gave him their heirs as pages; follow'd him &c.'

But the phrase 'golden multitudes' seems to imply that the words 'as pages follow'd' are closely connected as in the present text, and this is still further shown by 'Even at the heels,' with which compare *Timon of Athens*, iv. 3. 224:

'Will these moss'd trees,

That have outlived the eagle, page thy heels?'

75. *Steps me*. See below, l. 85, and note on ii. 4. 97.

79. *Some certain edicts*. So *Henry V*, i. 1. 87:

'The severals and unhidden passages

Of his true titles to some certain dukedoms.'

Ib. strait, strict, severe. See 2 *Henry VI*, iii. 2. 258:

'Yet, notwithstanding such a strait edict.'

81. *Cries out upon*. As in *King John*, v. 2. 19:

'Where honourable rescue and defence

Cries out upon the name of Salisbury.'

85. *cut me off the heads, &c.* See *Richard II*, iii. 1.

87. *In deputation*, as vicegerents. Compare iv. 1. 32.

88. *personal*, present in person.

92. *in the neck of that*, following close upon that. So in *Holland's Livy*, xxv. p. 564 H: 'When these losses one in the necke of another

were reported at Rome, the cittie was set in a great fit of sorrow and feare for the while.'

1b. task'd, taxed. In Lear, iii. 2. 16,

'I tax not you, you elements, with unkindness,'

'tax' is the reading of the folios, 'task' of the quartos. Technically 'task' denoted the 'fifteenth,' which by Magna Charta was given to the King in return for the liberties granted by him, and was levied originally upon every man's possessions, but afterwards collectively upon every city, borough, or town throughout the country. One of the complaints of the Percies was that Henry had sworn not to suffer 'any dismes to be leuied of the Clergie, nor fiftenes on the people' (Hall). See 2 Henry VI, i. 1. 133; iv. 7. 25.

93. *March*, Edmund Mortimer. See note on i. 1. 38.

95. *engaged*, kept as a hostage. Theobald substituted 'incag'd,' which does not represent Mortimer's position, for he married Glendower's daughter.

98. *by intelligence*, by information that he refused to give up his prisoners. See i. 3. 23-28.

99. *Rated mine uncle*, &c. See i. 3. 15-21.

100. *In rage dismiss'd my father*, &c. See i. 3. 122-124.

103. *This head of safety*, this armed force which we have raised for our security.

105. *indirect*, crooked, not straightforward. Compare 2 Henry IV, iv. 5. 185:

'God knows, my son,

By what by-paths and indirect crook'd ways

I met this crown.'

108. *impawn'd*, pledged; like 'engaged,' l. 95. See v. 2. 44.

Scene IV.

1. *brief*, document or short letter.

2. *marshal* is a trisyllable, as probably in Lear, iv. 3. 9:

'The Marshal of France, Monsieur La Far.'

The lord marshal was Lord Mowbray. See 2 Henry IV, i. 3. 4.

4. *To whom*, to those to whom.

10. *Must bide the touch*, must be put to the test. The touchstone was applied to test the purity of gold. See Richard III, iv. 2. 8:

'O Buckingham, now do I play the touch,

To try if thou be current gold indeed.'

17. *a rated sinew*, a source of strength on which they reckoned.

31. *moe*, more. See note on As You Like It, iii. 2. 243, and the additional note.

1b. corrivals, companions, comrades. See i. 3. 207.

ACT V.

Scene I.

In all the old copies, both quartos and folios, the Earl of Westmoreland is included among those who enter with the King. But, as Malone pointed out, he was kept as a hostage in Hotspur's camp for Worcester's safe return. See iv. 3. 108, 109, and v. 2. 44.

2. *busky*, or 'bosky,' which is the form of the word in *The Tempest*, iv. 1. 81, signifies woody, clothed with woods, from the Low Latin *Boscus*, *Buscus* or *Buscum*, a wood. 'Yon busky hill' is said by Blakeway, a Shrewsbury man, to be an accurate description of Haughmond hill, over which the sun would rise as seen from the battle-field. Whether Shakespeare wrote from personal observation we have no means of knowing.

3. *distemperature*, discomposed appearance. See iii. 1. 34.

4. *his* refers to the sun.

12. *doff*, do off, put off.

13. *our old limbs*. See note on i. 1. 88.

17. *that obedient orb*, that orbit of obedience. For 'orb' see Much Ado, iv. 1. 58, and *Cymbeline*, v. 5. 371:

'Blest pray you be,

That, after this strange starting from your orbs,

You may reign in them now!'

In *All's Well*, ii. 3. 167, 'obedient right' = right of obedience:

'Do thine own fortunes that obedient right

Which both thy duty owes and our power claims.'

So in *Richard II*, ii. 3. 79, 'absent time' is 'time of (the King's) absence.'

19. *an exhaled meteor*, which was supposed to be caused by the sun drawing up vapours. See ii. 4. 307, and *Romeo and Juliet*, iii. 5. 13:

'It is some meteor that the sun exhales.'

24. *the lag-end*, the latter end.

25. *hours*, a disyllable, as frequently. See 2 *Henry IV*, iv. 5. 109:

'To stab at half an hour of my life.'

29. *chewet*, a kind of pie made of mincemeat. It is also supposed by Theobald to be the same as the French *chouette*, but this is an owl, though Cotgrave defines it as a chough or jackdaw. With either meaning it would have a certain appropriateness as applied to Falstaff.

32. *remember*, remind. So in *The Tempest*, i. 2. 243:

'Let me remember thee what thou hast promised.'

34. *my staff of office*. See note on i. 1. 96.

51. *sufferances*, sufferings, miseries. So in Coriolanus, i. 1. 22: 'Our sufferance is a gain to them.'

52-54. See Richard II, ii. 4. 7, &c.; iii. 2. 73-4.

60. *gull* is used still in Cheshire to denote an unfledged nestling. See Wilbraham's Cheshire Glossary. This illustrates a passage which has been misunderstood in Timon of Athens, ii. 1. 31:

'For, I do fear,

When every feather sticks in his own wing,

Lord Timon will be left a naked gull,

Which flashes now a phoenix.'

Ib. the cuckoo's bird, the young of the cuckoo. For 'bird' in this sense see Titus Andronicus, ii. 3. 154:

'Some say that ravens foster forlorn children,

The whilst their own birds famish in their nests.'

In Anglo-Saxon *brid* always denotes the young of any feathered creature.

61. *the sparrow*. It appears that although the cuckoo's egg has been found in the nest of other birds, it is more frequently found in that of the hedge-sparrow. The cause of this is suggested in Professor Newton's Dictionary of Birds (art. Cuckoo, p. 122): 'We know that certain kinds of birds resent interference with their nests much less than others, and among them it may be asserted that the Hedge Sparrow will patiently submit to various experiments.' Hence in Lear, i. 4. 235-6:

'The hedge-sparrow fed the cuckoo so long,

That it had it head bit off by it young.'

64. *For fear of swallowing*, for fear of your swallowing us. The construction is the same as in Venus and Adonis, 321:

'When, lo, the unback'd breeder, full of fear,

Jealous of catching, swiftly doth forsake him.'

66. *this present head*. See iv. 3. 103.

70. *faith and troth*. It is not uncommon to find nearly synonymous words associated together for the sake of greater fulness or emphasis. Thus in the Prayer Book, 'acknowledge and confess,' 'dissemble nor cloke,' 'assemble and meet together,' 'requisite and necessary,' 'erred and strayed,' 'declare and pronounce,' &c. So in Love's Labour's Lost, iv. 3. 143:

'You would for paradise break faith and troth.'

72. *articulate*, set forth in articles, under various heads. The folios read 'articulated.' According to Hall (Chronicle, p. 28, ed. 1809) these articles were drawn up by the advice of Richard Scrope, Archbishop of York, and were six in number. Their authenticity has been questioned, but Shakespeare did not concern himself about this, nor

need we. They are given originally by Hardyng, who was with Hotspur at the battle of Shrewsbury, and according to him they were sent to the King in the field by Thomas Knayton and Roger Salvayn, two of Hotspur's squires. But Hardyng's evidence is suspicious, as he is known to have been concerned with the fabrication of similar documents.

74. *To face*, to patch outwardly, so as to give it a good appearance. See iv. 2. 30. Similarly, 'to line' is used figuratively of inward strengthening and support in ii. 3. 80.

76. *discontents*, malcontents. So in Antony and Cleopatra, i. 4. 39:

'To the ports

The discontents repair.'

77. *rub the elbow*, apparently as a sign of approval or satisfaction. See Love's Labour's Lost, v. 2. 109:

'One rubb'd his elbow thus, and fleer'd and swore

A better speech was never spoke before.'

Compare Guilpin, Skialetteia (ed. Grosart, p. 25):

'He'le cry, oh rare; and scratch the elbow too

To see two butchers cures fight.'

78. *hurlyburly innovation*, change which throws everything into confusion. See note on Macbeth, i. 1. 3.

80. *Such water-colours*, because they were only intended to produce an immediate effect and not to last.

83. *both your armies*, that is, Hotspur's and Douglas's.

84. *dearly* is a trisyllable.

88. *set off his head*, so that he is not considered as responsible for them. Compare, for the opposite sense, v. 2. 20:

'All his offences live upon my head

And on his father's;'

that is, we are responsible for them.

105. *cousin's*. See i. 3. 187.

109. The halting metre has been variously mended: 'Go tell your cousin so,' 'So tell your cousin, go and bring' &c., or 'bring me word again.'

111. *vail on us*, are in our service.

114. *take it advisedly*, consider it with deliberation.

126. There is possibly here a play on 'death' and 'debt,' as in i. 3. 185, 186.

128. *What need*, why need; as in King John, iv. 1. 76:

'Alas, what need you be so boisterous-rough?'

129. *that calls not on me* for payment.

131. *set to a leg*, put on a leg, that is cut off.

134, 135. *What is in that word honour? what is that honour?* This

is the reading of the first and third quartos. The folios and four latest quartos read 'What is that word honour?'

140. *scutcheon*, an escutcheon, or shield with a coat of arms on it, usually hung in a church after the bearer's death.

Scene II.

2. *liberal and kind*. So the first quarto. The rest of the quartos and the folios omit 'and,' apparently for the sake of the metre, which is perfectly good with it.

7. *in other faults*, when punishing other faults.

8. *Suspicion* is Rowe's reading for 'Supposition' of the quartos and folios. Even so the line is an Alexandrine, and Farmer proposed

'Suspicion shall be all stuck full of eyes.'

20. *live*, have their vitality and force.

26. *Deliver*, report. See i. 3. 26.

31. *bid you battle*, offer you battle. So in 3 Henry VI, i. 2. 71:

'Let's set our men in order,

And issue forth and bid them battle straight.'

32. Capell gives this line as well as the next to Hotspur.

33. *Douglas*, a trisyllable. See note on iii. 67.

35. *no seeming mercy*, no mercy even in appearance.

39. *forswearing*, denying on oath.

44. *engaged*. See iv. 3. 95.

45. *cannot choose*. See i. 3. 279.

51. *his tasking*, his challenge. See iv. 1. 9. The reading is that of the first quarto only. All the other quartos and the folios have 'talking.'

56. *gave you all the duties of a man*, attributed to you all the qualities which are proper to a man.

60. *By still dispraising . . . you*. Warburton, with his usual arrogant confidence, calls this line the player's nonsense. But he drew a rebuke from Johnson: 'Why it should be censured as nonsense I know not. To vilify praise, compared or *valued* with merit superiour to praise, is no harsh expression.' Vernon's report supplements the Prince's speech.

61. *which* is used here as we should now employ 'what.' So in A Midsummer Night's Dream, i. 1. 103:

'And, which is more than all these boasts can be,

I am beloved of beauteous Hermia.'

62. *cital*, recital.

64. *master'd*, acquired, possessed.

1*b*. *there*, in thus reproving himself.

67. *the envy of this day*, the hostile malice to which he will be exposed to-day.

68. *owe*, possess.

71. *On*. Pope for the metre reads 'Upon.'

72. *a libertine* is Capell's reading. The four earliest quartos have 'a libertie,' and this in the later quartos and in the folios becomes first 'at libertie' and then 'at liberty.' Grant White retained the oldest reading and interpreted it, 'Never did I hear so wild a liberty reported of any prince.'

74, 75. *I will embrace him . . . courtesy*. These lines illustrate the difficult passage in Julius Cæsar, iii. 1. 174-176:

'Our arms, in strength of malice, and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.'

77-79. *Better consider . . . persuasion*. Hotspur professes not talking, and Shakespeare has made his language characteristically incoherent, though his general meaning is clear. It is better, he would say, for you to consider what you have to do, than for me, who am no orator, to attempt to excite you by words.

83. *were*. Capell adopts Hanmer's reading 'twere.'

88. *for our consciences*, as regards our consciences.

89. *the intent of bearing them*, the object for which we bear them.

93, 94. *Let each . . . sword*. So Pope arranges the lines. The quartos and folios print these words as one line, the folios reading 'worthy temper' in what follows for the sake of the metre.

97. *Esperance! Percy!* See ii. 3. 68. 'Then sodainly the trumpettes blew, the kynges parte cried saint George vpon them: The aduersaries cried Esperaunce Percie, and so furiously the armies ioyned.' (Hall's Chronicle, ed. 1809, p. 31.) 'Esperance' is pronounced as four syllables.

100. *heaven to earth*, the odds are as great as the difference of heaven and earth.

Scene III.

7. *The Lord of Stafford* was Edmund, fifth Earl of Stafford. Stow calls him Humfrey, but this was his son's name. He married Ann Plantagenet, daughter of Thomas of Woodstock, Duke of Gloucester, by Eleanor daughter of Humphrey de Bohun, Earl of Hereford. His wife was therefore the king's first cousin on the father's side, and first cousin to the Prince of Wales on the mother's. Being thus closely connected with the royal family by marriage he was naturally found on the king's side at Shrewsbury leading the van, and according to Holinshed he had been made constable of the realm on the morning of the battle. But Hall reckons him among the slain on Hotspur's party. 'On the parte of the rebelles were slain the erlc of Stafford, &c.' (Chronicle, ed. 1809, p. 31.)

11. *I was not born a yielder, thou proud Scot.* So the quartos. The folios have,

‘I was not born to yeeld, thou haughty Scot.’

15. *triumph’d* has the accent on the second syllable, as in v. 4. 14, and Richard III, iii. 4. 91 :

‘As ’twere triumphing at mine enemies.’

16. *upon* is the reading of the first two quartos. The others have ‘over,’ and the folios ‘o’re.’ In Antony and Cleopatra, iv. 15. 15, we find,

‘But Antony’s bath triumph’d on itself.’

20. *Blunt*, according to Holinshed, was the king’s standard-bearer.

21. *Semblably*, similarly.

22. *A fool* is Capell’s emendation of ‘Ah foole’ of the early editions. Steevens quotes from Promos and Cassandra (1578), ii. 4 : ‘Goe and a knave with thee.’

25. *in his coats*. It was the custom for knights to wear over their armour a sleeveless surcoat with their heraldic bearings.

30. *shot-free*, without paying the score.

31. *no scoring*, &c. See Comedy of Errors, i. 2. 65 :

‘For she will score your fault upon my pate.’

33. *here’s no vanity!* Ironically, as in The Taming of the Shrew, i. 2. 138 : ‘Here’s no knavery!’ Johnson misinterpreted the passage.

36. *peppered*. See ii. 4. 180.

38. *the town’s end*. See iv. 2. 9.

44. *Turk Gregory*. Falstaff is supposed to mean Pope Gregory the Seventh, better known as Hildebrand.

45. *paid*. See ii. 4. 181.

46. *sure*. Compare Pericles, i. 1. 169 :

‘If I can get him within my pistol’s length,

I’ll make him sure enough.’

54. *dally*, sport, trifle.

55. *pierce* was pronounced ‘perse.’ See Love’s Labour’s Lost, iv. 2. 86 : ‘Master Parson, quasi pers-on. An if one should be pierced, which is the one?’ In Milton, L’Allegro, 138, ‘pierce’ rhymes with ‘verse.’

57. *a carbonado* was a rasher or steak slashed for broiling on the coals. See note on Coriolanus, iv. 5. 187 (Clarendon Press ed.).

60. *there’s an end*, there is no more to be said.

Scene IV.

2. *thou bleed’st*. The Prince was wounded in the face with an arrow.

5. *make up*, move forward, get to the front. See l. 58, and King John, iii. 2. 5 :

‘Philip, make up :

My mother is assailed in our tent.’

6. *your retirement.* Dunbar, the Earl of March, had withdrawn the King from that part of the field where Hotspur and Douglas made their attack upon the royal standard.

Ib. do amaze your friends, throw them into confusion.

14. *triumph.* See v. 3. 15.

15. *We breathe,* we stay to take breath. See i. 3. 102; ii. 4. 15.

21. *at the point.* Steevens aptly quotes Holinshed's account of the encounter between Henry of Richmond and Richard (iii. 759): 'the earle of Richmond withstood his violence, and kept him at the swordes point without aduantage, longer than his companions either thought or iudged.'

22. *lustier maintenance,* stouter endurance or resistance.

25. *like Hydra's heads,* which grew as fast again as they were cut off.

41. *Shirley* was Sir Hugh Shirley, Master of the Hawks to Henry IV. His nephew was ancestor of the present Earl Ferrers. (French, *Shakespeareana Genealogica*, p. 74.)

45. *Sir Nicholas Gawsey* appears to have been Sir Nicholas Goushill of Hoveringham, co. Notts, who with his son Sir Robert was killed at Shrewsbury. Sir Robert was not killed in the battle, but being wounded he was murdered by one of his own servants. His tomb, though much injured, is still in Hoveringham church.

46. *Clifton* was Sir John Clifton, Knight of the Shire of Nottingham, 4 Henry IV. (French, p. 75.)

48. *opinion.* See iii. 2. 42; iv. i. 77.

49. *makes some tender of,* hast some regard for. The King had given a hint of his suspicion of his son's loyalty in iii. 2. 122-128.

65. *sphere,* orbit; as in *Hamlet*, i. 5. 17:

'Make thy two eyes, like stars, start from their spheres.'

75. *Well said,* well done! So in *As You Like It*, ii. 6. 14: 'Well said! thou lookest cheerly.'

77. *of my youth,* that is, not only of my young vigorous life, but of all the honours it has brought me. There is no need to change 'youth' to 'worth' or 'growth' or 'height' or 'fame' as has been proposed.

81-83. *But thought's . . . stop.* Johnson's interpretation is the only possible one. 'The glory of the Prince wounds his *thoughts*; but *thought*, being dependent on *life*, must cease with it, and will soon be at an end. *Life*, on which *thought* depends, is itself of no great value, being the *fool* and sport of *time*; of *time* which, with all its dominion over sublunary things, *must* itself at last be stopped.' There is no allusion, as Steevens suggested, 'to the Fool in our ancient farces.'

82. *survey.* The accent is on the last syllable, as in *All's Well*, v. 3. 16:

'Whose beauty did astonish the survey
Of richest eyes.'

88. *Ill-weaved ambition*, like badly-woven cloth, loose in texture and therefore liable to shrink.

93. *stout*, bold, valiant, resolute. This is the only sense in which the word was originally used. See 1 Henry VI, i. 1. 106:

‘I must inform you of a dismal fight
Betwixt the stout Lord Talbot and the French.’

95. *so dear*, so hearty or sincere. This is the reading of the first quarto. All the other old authorities read ‘great.’ Vaughan unnecessarily conjectured ‘clear.’

96. *my favours*. The Prince covers Hotspur’s face with a scarf, as Johnson correctly explains in opposition to Warburton, who reads ‘favour,’ and says, ‘He is stooping down here to kiss Hotspur.’ See note on iii. 2. 136.

100. *ignominy* is the reading of half the quartos and folios. The other half, apparently for metrical reasons, read ‘ignomy,’ which has early authority for its use.

105. *a heavy miss*. There is of course a play upon the two senses of the word ‘heavy,’ which also means sad or sorrowful.

112. *to powder*, to salt, pickle. Cotgrave (Fr. Dict.) has, ‘Saulpoudrer. To salt, corne or powder with salt, lay in brine or salt.’ Coghnan, in his Haven of Health (p. 131, ed. 1636), says ‘Yet biefte light powdered, is more wholesome than fresh biefte.’

114. *scot and lot*, according to Jacob’s Law Dictionary, ‘signifies a customary contribution laid upon all subjects according to their ability.’ Falstaff evidently thought the Douglas was able to pay heavily.

120. *in the which*. See iii. 2. 154.

125. *sure*. See v. 3. 46.

127. *sirrah* is certainly here used as a term of familiarity. See note on i. 2. 160.

139. *a Jack*. See iii. 3. 81, 131.

146. *at an instant*, at the same moment. So in As You Like It, i. 3. 76:

‘We still have slept together,
Rose at an instant, learn’d, play’d, eat together.’

149, 150. *I’ll take it upon my death*. See note on ii. 4. 8, 9.

156. *do thee grace*, get thee favour. See ii. 1. 65.

159. *the highest of the field*, the highest ground from which the whole field of battle could be seen. It would have been unnecessary to note this had not Schmidt (Shakespeare Lexicon) interpreted ‘highest’ to mean ‘the farthest visible part (as the horizon seems to be raised).’

Scene V.

6. *Three knights.* Holinshed enumerates ten.

7. *A noble earl,* the Earl of Stafford.

14. *the death,* as the consequence of a judicial sentence. See Richard II, iii. 1. 29:

‘This and much more, much more than twice all this,
Condemns you to the death.’

In the present passage the article is omitted in the folios.

30. *Hath taught us.* Malone reads ‘Hath shewn us,’ with a note ‘Thus the quarto 1598. In that of 1599, *shewn* was arbitrarily changed to *taught*, which consequently is the reading of the folio. The repetition is much in our author’s manner.’ But the quarto of 1598, like all the rest, reads ‘taught.’

32, 33. Lan. *I thank . . . immediately.* These lines are in the first four quartos only.

36. *dearest,* most earnest, utmost. See v. 4. 95.

43. *business,* a trisyllable, as in *A Midsummer Night’s Dream*, i. 1. 124:

‘I must employ you in some business.’

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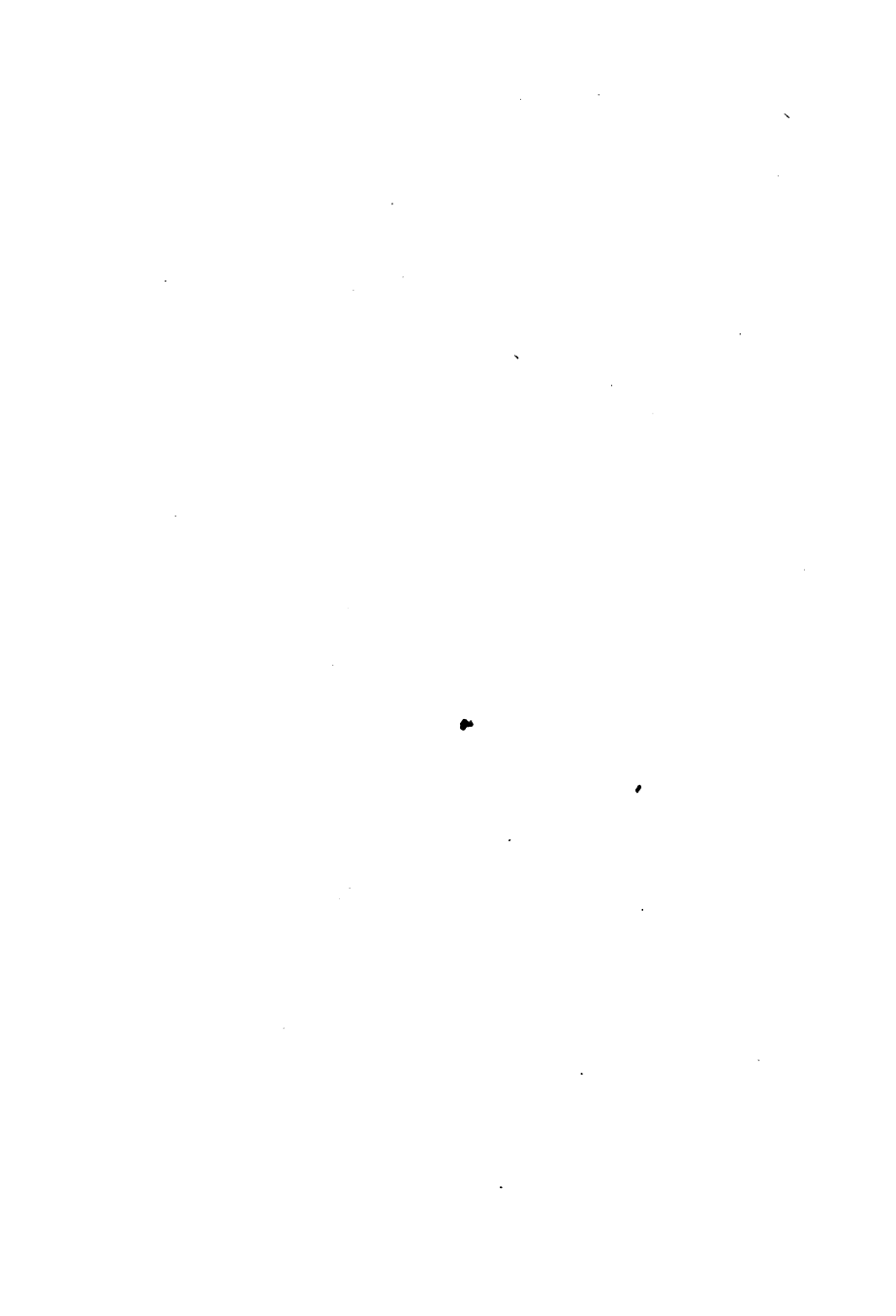
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